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AIX EN PROVENCE
Water-Colour Drawing. By E. Guy Dawber, A.R.A.



The Royal Gold Medal

PRESENTATION TO MR. E. GUY DAWBER, A.R.A.

[At the Royal Institute of British Architects on Monday, 18 June 1928]

THE PRESIDENT: You will, I am sure, agree with me that this is, as the lawyers have it, our "Grand" night, that the night on which the Royal Gold Medal is presented to one of our esteemed colleagues cannot but be the most delightful of the many evenings we spend here. His Majesty the King every year commands us to submit to him the name of an architect whom we consider worthy to receive the highest honour that can be bestowed in recognition of his work, namely, the King's Gold Medal. The Gold Medal Committee, with the Council, realise this great privilege, and the President for the time being appreciates the great honour of being permitted to administer the Royal gift. In our profession, as in others, there is a very keen but friendly rivalry; but when the Gold Medallist is chosen, such feelings are absent, and only those of love and profound admiration remain. No man obtains this great distinction unless he has proved himself worthy in the art which he practises. To have expressed himself in great terms of architecture really means that his life and work have been of great benefit to his country. The bestowal of this Royal honour is a practical recognition and acknowledgment. It is known to you all that His Majesty this year accepted the nomination of Mr. E. Guy Dawber, a past-president of the Royal Institute, an Associate of the Royal Academy, and a Fellow of the Society of Antiquaries. In my friend's presence, and knowing his innate modesty, I do not propose to give a list of his many virtues, nor do I intend to give a list of the many fine works he has done; you may see

illustrations of them on the walls of this room. I will only say this: that the greater part of his professional career has been spent in the creation of beautiful homes, and I think you will agree with me that there is no better visible method of benefiting his country. To provide refined and cultured homes helps, I venture to think—though it has been questioned, I notice, once or twice in the Press—in the making of a refined and cultured people. Mr. Dawber, as you know, founded the Society for the Preservation of Rural England. That is not the least of his works. And I think I may quite well say that every man and woman claiming to be educated ought to give such a society every help they possibly can.

All his professional life Mr. Dawber has been an enthusiastic and indefatigable sketcher and measurer of old buildings, and he is a believer in the study of old work. He holds with many of us that it is by such means that architects can understand the methods by which the old architects obtained such happy results. His enthusiasm concerning the art of architecture is well known.

And now may I give you a little incident which occurred to me only last year? I went to see a sick friend, an architect. He was in bed, and in very great pain. As an antidote—I am not sure that his doctor would have approved—we began to talk about our young days, of the anxiety of starting a practice, of the disgruntled client, and many other such happy things with which some of you are familiar. After some time, my friend raised himself up from his

pillow and said, with great determination, "Ah, but it is a noble profession, and I would not change it for worlds, would you?" And that was my friend Guy Dawber.

May I continue on this personal note? It must be a source of great gratification and intense pleasure, Mr. Dawber, to see so many old and tried friends round about you to-night. I think that honours such as this have a value beyond words in the light of such friendship; indeed I sometimes think it is their greatest value. At a small friendly gathering last week, in the country, I had to say a few words in honour of one of our members, and I quoted a saying of the great and wise Cicero. I make no excuse for its repetition to-night. He said: "They would seem to take away the sun from the world who withdraw friendship from life. We have received nothing better from the immortal gods, nothing more delightful." That you, my friend, might bask in the sun of such friendship and have that continued happiness which you so well deserve is the wish of us all. And I would desire to associate that kindly and delightful lady, your wife, Mrs. Dawber, in these expressions of regard.

The President then, amid cheers, invested Mr. Dawber with the Royal Gold Medal.

Mr. DAWBER, in reply, said: I can assure you I very deeply appreciate the great honour bestowed on me, on the recommendation of my brother architects—for, after all, the recognition and appreciation of members of one's own profession is what one values most.

I am overcome by the kind things, you, Sir, have said about my work—they add to the honour a personal note that is very gratifying and which I shall long remember.

Much of my work has not been, if I may say so, of a spectacular or public kind, but carried out to a considerable extent amongst the byways and quiet country places of England, where but few of the general public have had much opportunity, of seeing it and it is for that very reason I feel especially grateful for being chosen to receive this medal.

When I recall the names of some only of the recipients of this Gold Medal, during the past few years—such as Sir Aston Webb, Sir Ernest George, John Belcher, Sir Thomas Jackson, Sir Reginald Blomfield, Ernest Newton, Leonard Stokes, Sir Edwin Lutyens, Sir John Burnet, Sir Giles Scott and Sir Herbert Baker, to speak of Englishmen alone—and who have left their mark not only in this country but in all parts of the world—I feel indeed proud to be included in such a list.

Since my earliest boyhood, the country has always appealed to me, for I was trained and brought up amongst the quiet domestic architecture and beautiful churches of East Anglia, and I feel on looking back it

was those years of youthful study that imbued me with the love of the English countryside which I have never lost.

A chance some years afterwards caused me to be in Gloucestershire, where I had the good fortune to work with one of the most sympathetic and interesting men I have ever met—the late Lord Redesdale—a man of great culture and wide knowledge and appreciation not only of architecture but of all art, to whose help and encouragement at the commencement of my career I should like to pay tribute; and it was in the beautiful district of the Cotswolds—I speak now of forty years ago, when the country was comparatively unknown—that I learnt the value of simple and direct building, building dependant on good proportion and honest material, not only in that district but in all work.

I often think how sadly neglectful we have been, during the last fifty years especially, of the beauty of our country.

Our museums and galleries are full of examples of painting, sculpture, furniture, and works of art of all schools and periods, carefully treasured and guarded, and yet all the time we had at our very doors a museum of most beautiful simple architecture, typical of our country, much of which through ignorance or indifference we have allowed and, indeed, are still allowing, to be destroyed or maimed.

This traditional architecture of our towns and villages throughout the whole of England, because of its very familiarity and lack of emotional appeal, has never received the consideration it demanded, although its influence on our daily life is incalculable, for as you, Sir, said so truly, "the minds and characters of men and women are largely influenced by their architectural surroundings."

There is no question that the average business man is beginning to appreciate the fact that good architecture pays as a commercial asset—if only he would appreciate it equally in his house we should be making progress—but the ready-made house seems to fit the average citizen about as well as "reach me down" clothes—and though they would not wear the latter they are perfectly content to live in the former.

Happily, during the past few years the public is at last awakening to the fact that it possesses a great national asset, and that its further destruction must cease, unless we are to lose the beauty of our countryside, and it is to this recrudescence of public opinion that we architects can contribute our share.

There is much sincere and thoughtful work being done to-day, in the country especially, by architects who are doing all they can to build up a great tradition of modern English domestic architecture, but it is at present of small amount compared with the mass of general building of deplorable character, done without any architectural guidance, and by tradition I do not mean the dull copying of old dead-and-gone styles

and periods, but the carrying on of the spirit of general fitness of purpose and suitability that has been one of the greatest attributes of English architecture.

Throughout my life it has been my endeavour to try and carry on that fine tradition of quiet building which has stamped our countryside with an indefinable charm—never equalled in any other country—and if my efforts have in any way contributed to maintain that beauty and induce others to do the same, I am amply rewarded.

Sir FRANK DICKSEE, P.R.A.: I am extremely pleased to have this opportunity of congratulating my friend Mr. Guy Dawber on the great honour which has been bestowed upon him. It has this double value, that it is the symbol of the estimation in which his work is held by his colleagues, and it is bestowed upon him by his Sovereign. What better reward can a man expect for the efforts of a lifetime, achieved entirely by the work he has produced in the noble profession that he has made his own? We know he specialises in the creation of beautiful homes. There is a danger in this country, it would appear, of the value of the home becoming lessened; many forces are working against it. But how very different it is with our friend. When one thinks of our country, one recalls the words of Kipling:

"If England were what England seems,
And not the England of our dreams;
But only putty, brass and paint,
How we would hate her!—But she ain't."

There is no living man amongst us who has done more to save this country from "putty, brass and paint" than Mr. Dawber.

Sir REGINALD BLOMFIELD, R.A.: The Gold Medal, presented by the King and awarded by the verdict of his colleagues, is the greatest honour that this Institute can confer upon any architect in this country. If Mr. Dawber looks through the list of our Gold Medallists, he will find a somewhat mixed, but at the same time very interesting, assemblage of names, and the verdict of history, I am afraid, will not always confirm that of our contemporaries, myself, probably, one of them! But, even taking that into account, I think the list of Gold Medallists of this Institute can hold its own with any similar list of any country in the world.

There are many things I would like to say about Mr. Dawber, but in regard to his own personal work he is a very modest man; and in his speech he pointed out that his work lay in remote parts of the country, and therefore it was not so generally known as the works which have been more freely advertised—but, of course, he did not put it in that way. What I like about Mr. Dawber's country house work is the fidelity with which he has adhered to the English

tradition. He has never lost touch of that delightful architecture with which he was familiar in his youth in the Cotswold country. English tradition in architecture, at present, is rather obscure, because our Modernists and our Cosmopolitans have invited us to turn our backs upon it. An inducement to our young men to turn their back on the English tradition is that if they do they have not got to study it. There was a famous landscape gardener in the eighteenth century known as Lancelot Brown, who advanced the theory that knowledge hampers originality, and therefore there is no need to know anything, even the rudiments, of architecture. But Guy Dawber has always adhered to the tradition in which he was born and bred, and he is maintaining it to this day.

There is another aspect of Mr. Dawber's work; that is, his tenure of the chair which Mr. Tapper at present occupies. For two and a half strenuous years he filled the post of President of this Institute—and a very onerous and responsible post it is—and he conducted himself through it not only with that complete integrity which our Presidents always show, but also with great tact and sympathy. He did one memorable work, amongst many others: he was the first to initiate the effort to protect and preserve the English countryside, which lies so near the heart of all Englishmen. We have with us to-night the President of that Society, and I believe that, between them, they will rescue what is still left of our countryside from the iniquities of the speculating builder. I am glad to add my personal tribute as an old friend of Mr. Dawber. It is, I suppose, forty years ago when I first made his acquaintance. He followed me at the schools of the Royal Academy, a sort of Box and Cox business. I won the medal in the lower school, and he did the same the year afterwards. Often in the course of our professional careers we happened on each other at all sorts of angles—and in differing circumstances; but I have always found him cheerful in defeat, modest in success, kindly and sympathetic. It is a great pleasure to me to congratulate him on the Royal Gold Medal which he has received.

Sir ST. CLAIR THOMSON, M.D.: My old friend Guy Dawber has earned what we in our profession, too, esteem much more than popularity and a good bedside manner, or even recognition by the State, and that is recognition by the only people who are able to judge a professional man—his own fellows. We are all aware that to-night we are welcoming a man who is one picked out of ten thousand, for we have very good authority for the knowledge that to be honest—as this world goes—is to be one man picked out of ten thousand. Guy Dawber is not only honest to his profession and to his fellows, but he has accomplished the greatest difficulty in

honesty, and that is to be honest to himself. And another great quality he has, and that is also one which applies to my profession: that cheerful spirit which doeth good like a medicine, but a melancholy spirit dryeth the bones. Guy Dawber won't dry up any bones.

Dr. P. CHALMERS MITCHELL, F.R.S., Secretary, Zoological Society: Mr. Guy Dawber himself, reminding you of those who have previously received the very high honour of the Royal Gold Medal, spoke of many of them as having done work in the remote parts of the Empire. Other speakers have alluded to Mr. Dawber as one of the finer followers of tradition. I can speak to you to-night, for a few minutes, about a very different side of Mr. Dawber, a side on which I may speak in praise of him on behalf of crocodiles from many parts of the world, alligators from both the Old Worlds and the New, serpents poisonous and harmless from many parts, and all the tribes of lizards and all the tribes of serpents. I can also speak of his having done a work in which it was impossible to follow any tradition, because no tradition about a reptile house existed which was worth following in any part of the world. He had to break absolutely new ground in every possible way. Even the electric lighting and heating of those subsidiary parts of the building had to be specially designed by the research laboratory of the General Electric Company. And he had two extremely difficult clients; in the first place, he had myself to deal with, and I had, for various reasons, to be adamant on the subject of finance. His other client was—I am sure you will agree with me in this—a young lady of genius, and people of genius, although very admirable, are not always the most easy to work with. This client and my friend and colleague, Miss Joan Proctor, knew all there is to be known about the living habits of reptiles, and he had to work out every detail from her laboratory operating table to the precise places where the dangerous serpents were to be found; every point, from the convenience of the public to the comfort of the keepers. Mr. Dawber, between her exacting requirements on the one hand and my necessarily rigid control of finance on the other, had one of the most difficult tasks

it is possible to imagine. By what miracle of knowledge, patience, technical skill, he managed to please everyone, it is very difficult to say; but, from one point of view, he has had a very remarkable result, he and the lady who laid down the technical conditions for the house. In the old reptile house the death-rate was five times the death-rate in the new house. In the old reptile house it had been found impossible to keep alive some of the most beautiful and interesting of the reptilian creatures; in the new house these are alive and flourishing. The profession of architecture is, to my mind, one of the highest forms of art. It is very easy to build a dream palace; it is easy, if you are given a white sheet of paper, to design houses which look beautiful. But that is not art. Art is to take inevitable and difficult conditions and to compel the reluctant materials into some new form of beauty. It is because Mr. Dawber combines, I think, the technical knowledge with the power of realising difficulties and not trying to evade them, not telling the client he cannot have that, but he can have something different which is as good, but forcing them into a form of harmonious beauty, that he has had such success.

Mr. T. E. ECCLES [F.]: I should like to read a few lines which I have received from the President of the Liverpool Society, who desired me to present to the Institute its loyalty and goodwill, and to congratulate you, Sir, on being elected to your office for the second year. He writes:

"I should be very glad if you would be good enough to convey the sincere congratulations of the Liverpool Architectural Society to Mr. Guy Dawber on the occasion of his being presented with the Gold Medal, which honour he so well deserves. I am particularly glad to have my name associated with this, as the time I spent in his office, though short, is one of my happiest recollections, and both he and Mrs. Dawber showed me the greatest kindness and hospitality when I was in London."

Sir GILES GILBERT SCOTT [F.] and Mr. HAROLD INMAN also spoke in high appreciation of Mr. Dawber and his work.

Mr. Dawber was born at King's Lynn, Norfolk, and served his articles of four years in that town. On the expiration of his articles he entered the office of Sir Thomas Newenham Deane, in Dublin. There followed a year of great interest and wide experience, during which he did much studying and measuring in the districts around Dublin, and in the city itself, amongst the many fine examples of Georgian architecture which abound there.

At the end of a year Mr. Dawber left Dublin, came to London, and entered the office of Messrs. Ernest George and Peto, in Argyll Street, W. The firm was then at the zenith of its career, carrying out large houses in every part of the country, and also doing much work in London. He remained with

them for many years, during which time he worked at the Royal Academy Schools, gaining the Lower School Premium for Design in 1884 and the Upper School Premium in 1885, at the same time competing for the Royal Gold Medal. Work in the office and at the Royal Academy proving too great a strain on Mr. Dawber's eyesight, he for the time had to give it up, and he acted as clerk of works at a large house in Cadogan Square then being erected by Messrs. Ernest George and Peto for the late Sir Thomas Andros de la Rue. When this was finished he went to Batsford, in Gloucestershire, to superintend the erection of a large house being built for Mr. Freeman Mitford, afterwards Lord Redesdale. This task occupied two or three years, and the result of the practical

experience gained on these two buildings, seeing the work carried out day by day, has been of inestimable advantage to him in his own practice. Mr. Dawber spent all his spare time amongst the Cotswold towns and villages, studying the local methods of building, and the arrangements of the old Gloucestershire houses, and may rightly be considered one of the pioneers in the revival of that delightful type of building. He commenced practice in the village of Bourton-on-the-Hill, walking miles to the various jobs he had in hand.

The first-hand practical experience gained during this period was afterwards to prove of great service to him.

In 1891 Mr. Dawber came to London and commenced practice in Buckingham Street, Adelphi, retaining his Gloucestershire connection, which for over thirty years still continues. During the first few years he, like all other young architects, had a hard struggle, but, through the kindness of Lord Redesdale and other influential people, who generously interested themselves in his progress, he eventually succeeded in firmly establishing himself.

Mr. Dawber, who had long been a member of the Architectural Association, on returning to London served on the

Council, and was President for two years, 1904-5. He passed the voluntary examination for Associateship of the R.I.B.A., was on the Council for many years, was Vice-President and Honorary Secretary, and from 1925 to 1927 President of the R.I.B.A.

Mr. Dawber's work has been, and is, of a varied kind—in London, and in all parts of England, where much of it is never seen or known. He had designed houses, and made extensive alterations and additions to mansions and buildings buried away in the country, and private grounds, so that it is chiefly through published illustrations that his work is known to the architectural profession and the public.

All his professional life Mr. Dawber has been an enthusiastic sketcher and measurer, and a firm believer in the value of the study of old work. He holds that it is only by these means that architects can understand the methods by which the old builders obtained their effects of balance and composition. Mr. Dawber admits gladly that he owes much to Sir Ernest George, whose keen artistic sense imbued and enthused all those who were in his office, and they include men who have since become famous, such as Sir Edwin Lutyens, R.A., Sir Herbert Baker, A.R.A., and many others.

The following members of the R.I.B.A. and guests were amongst those present at the meeting when the Royal Gold Medal was awarded to Mr. Dawber :—

The Rt. Hon. the Earl of Crawford and Balcarres, Mrs. and Miss Aret, Mrs. Henry Bacon, Mr. R. Anning Bell, Sir Reginald and Lady Blomfield, Mr. G. M. Bauer, Miss Burtchall, Mr. Martin A. Buckmaster, Mr. and Mrs. Edwin O. Chadwick, Professor W. E. Carless, Lt.-Col. H. P. Cart de Lafontaine, Dr. P. Chalmers Mitchell, Mr. and Mrs. Manuel N. Castello, Sir Frank Dicksee (President of the Royal Academy), Mrs. John Dauber, Mr. Grant Dauber, Miss Dawber, Mrs. Dawber, Miss Davis, Mr. D. W. Ditchburn, Colonel and Mrs. Robinson Embury, Mr. T. E. Eccles, Mr. and Mrs. Heron Eccles, Mr. and Mrs. Ernest Gillick, Mr. H. G. Griffin (General Secretary of the Council for the Preservation of Rural England), Mr. and Mrs. Horniman, the Rev. Cyril and Mrs. Hudson, Mr. James

Henry, Dr. Spencer Hurlbutt, Mr. and Mrs. Harold Inman, Mr. E. T. Jackson (Master of the Worshipful Company of Painters), Mrs. Jackson, Sir William Goscombe John, Mrs. Charles E. Lovell, Mr. and Mrs. J. N. Lamont, Mr. and Mrs. Wellwood Hyslop Maxwell, Miss Moore, Sir David and Lady Milne-Watson, Miss Milne-Watson, Mr. and Mrs. Charles Marriott, Mrs. and the Misses Macpherson, Dr. and Mrs. Mackinnon, Miss Ohrlly, Mr. and Mrs. Clement Parsons, Dr. Richard Parsons, Mr. and Mrs. Francis Payne, Mrs. Aubrey Robinson, Mr. W. Reynolds-Stephens (President of the Royal Society of British Sculptors), Sir Giles Scott, Miss Selwyn, Mr. and Mrs. C. E. Southwell, Miss May Thomas, Sir St. Clair Thomson, Miss St. Clair Thomson, Mr. C. F. A. Voysey, Sir Lawrence Weaver, Mr. Fred E. Wallis, Mr. and Mrs. Wallis Whiddett, Mr. and Mrs. E. Whitney-Smith.

[Examples of Mr. E. Guy Dawber's Work are given overleaf.]

Some Examples of Mr. Dawber's Work from the
Exhibition at the R.I.B.A.



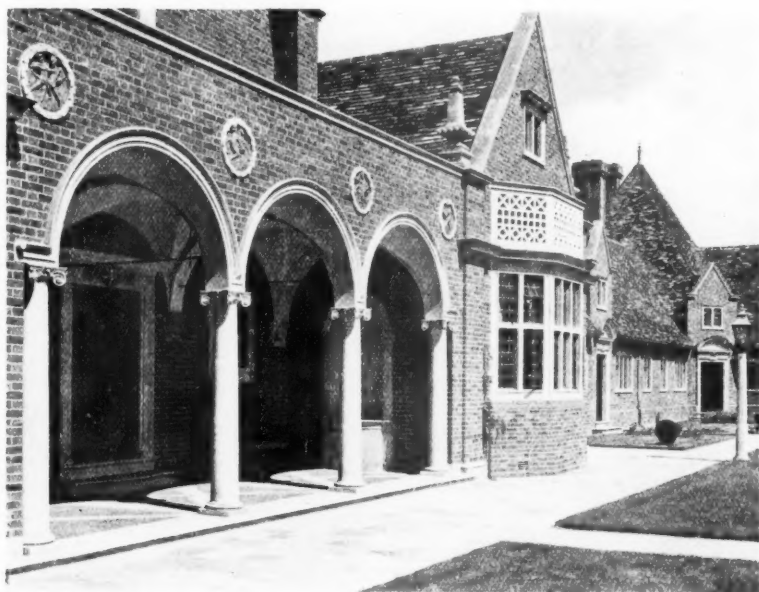
ASHLEY CHASE, DORSET. General view from N.W.



"BOWLING GREEN," MILBORNE PORT, SOMERSET. Entrance front



FOORD ALMSHOUSES, ROCHESTER. Centre position from the S.W.



FOORD ALMSHOUSES, ROCHESTER. Entrance Loggia to Hall



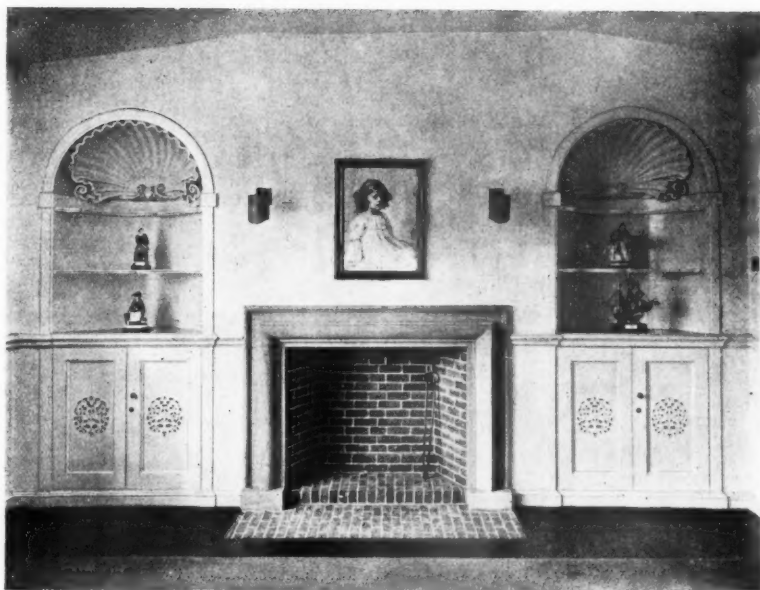
GARDEN IN WILTSHIRE



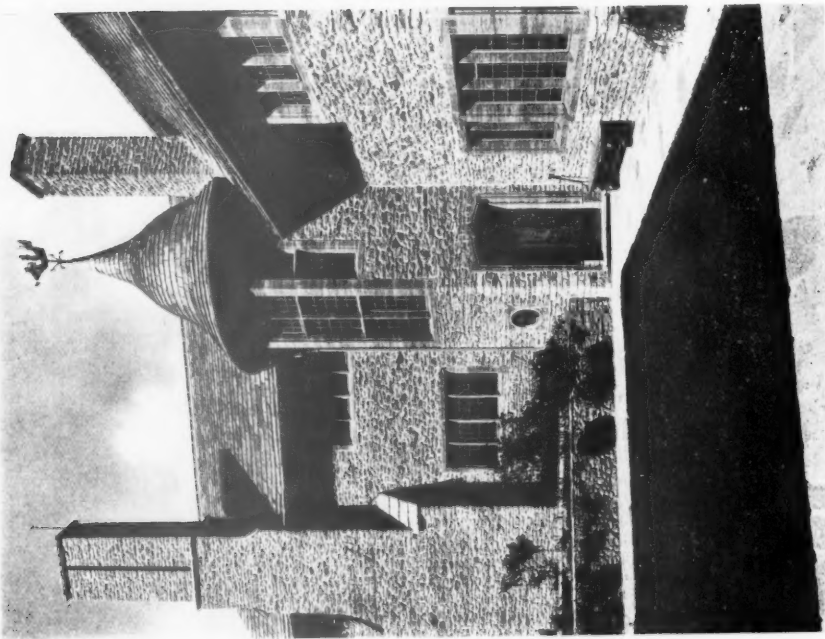
CONKWELL GRANGE, WILTSHIRE. Three levels of garden on South



STOWELL HILL, SOMERSET. South front



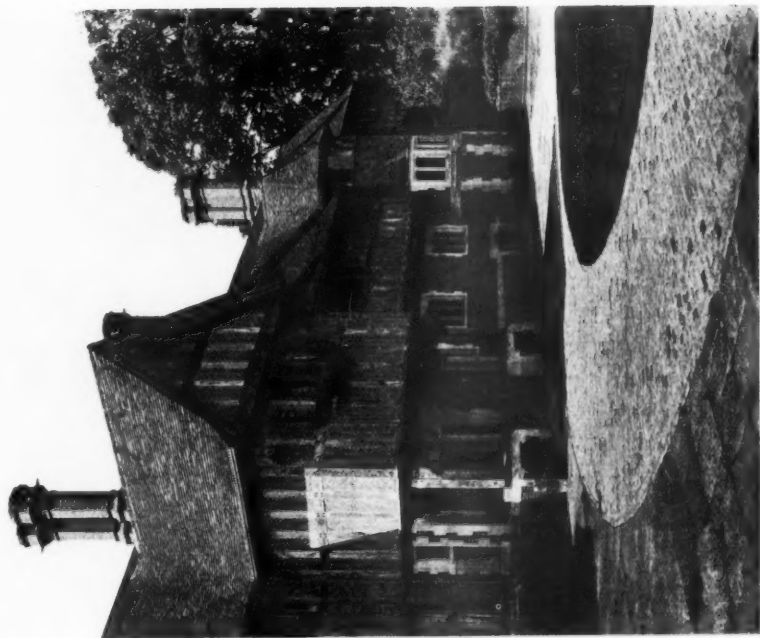
ASHLEY CHASE, DORSET. Dining-room chimneypiece



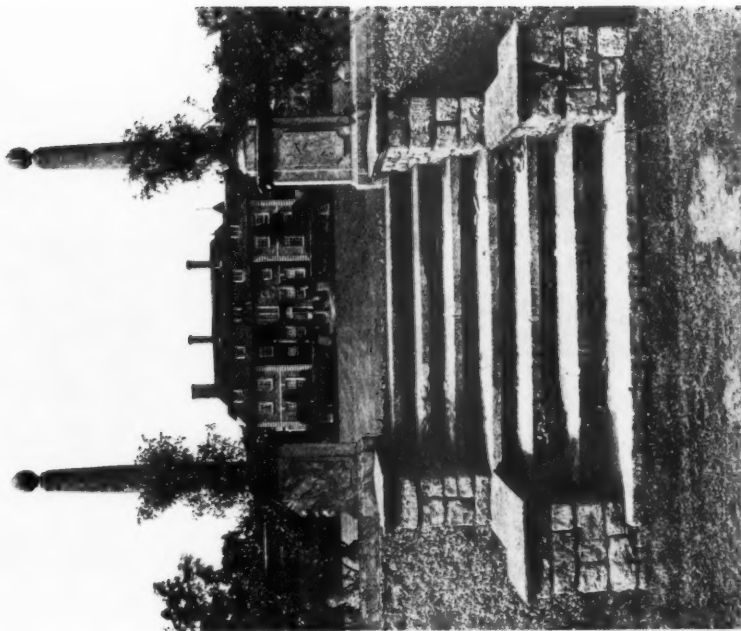
ASHLEY CHASE, DORSET. Staircase turret and South-West corner



STOWELL HILL, SOMERSET. South front, looking to East



HOUSE IN WILTSHIRE. Part of Entrance front



CONKVELL GRANGE, WILTSHIRE. South front from lower garden



MILLFIELD, TADWORTH. South front



BIBSWORTH HOUSE, BROADWAY, WORCESTERSHIRE. Entrance front

The Renaissance in Italy*

BY F. R. HIORNS [F.].

When Dante, Petrarch, and Boccaccio looked back across the ages to the learning of the ancient world, the first stirrings of the Renaissance might have been felt. That remarkable development in the intellectual and artistic life of Europe seems to have shown itself in and through the influence of literature, and to have been

of Virgil as a companion in his sombre course from Hell to Paradise—represented the change as regards literature, his contemporary and friend, Giotto, performed a similar office for painting—a realist in a world of visionaries—while Arnolfo, preceding Giotto and others in the construction of the cathedral of his native Florence, may be



INTERIOR OF THE CHURCH OF SANTA MARIA DELLA CARCERI, PRATO

almost coincident with the formation of a reasonably defined Italian language. The so-called Middle Ages—with an art as wonderful as, to our knowledge, it was impersonal—were to give way before a movement tending towards a view in literature, philosophy, and art destined to be classical in quality, where formerly romantic, and to be expressed through the agency of an uncommon sequence of vigorous and able men. If, at its beginning, Dante—symbolising the signs of a new view by the choice

* *The Architecture of the Renaissance in Italy.* By William J. Anderson. Fifth edition, revised and enlarged by Arthur Stratton, F.S.A., F.R.I.B.A. B. T. Batsford. 21s. net.

taken as the architect standing where the ways were shortly to divide, between the Gothic phase of Italian building and revival of the Roman manner. From some such origin—in so far as a few typical persons can be identified with the beginnings of a somewhat mysterious revival of interest in classical thought—came the change that, from the fourteenth to, say, late in the eighteenth century, transformed the free, restless, and consistently beautiful art associated with mediævalism into the more severely formal, regular, and executively correct æsthetic expression that arose from the new-found cultural fashion. As a defined renascent force it

may reasonably take date from Filippo Brunelleschi, who put the dome to the cathedral at Florence. The famous Platonic Academy of Lorenzo di Médici, that numbered Marsilio Ficino, Poliziano, and Pico della Mirandola—all classical scholars—among its members, was one of its many literary and philosophical manifestations, developing at a time when Leonardo da Vinci and Michael Angelo were to be found among the associates of Lorenzo's court—a period when, as has been said, in the larger cities

including the fact that the natives of France, Germany, and England conveyed to their own countries, in their turn, the sacred fire kindled in the schools of Florence and Rome. That which affected learning changed also the social outlook, and had its due effect on art expression and the technical crafts. Beauty and colour were accepted as necessary to life, and the arts of architecture, sculpture, and painting not only practised separately by masters of great skill, but, in numberless cases, collectively in



INTERIOR VIEW OF VESTIBULE

THE SACRISTY OF THE CHURCH OF SANTO SPIRITO, FLORENCE



A PILASTER CAPITAL

of Italy literature was a popular pastime favoured by the middle classes and by tradesmen no less than by the Courts.

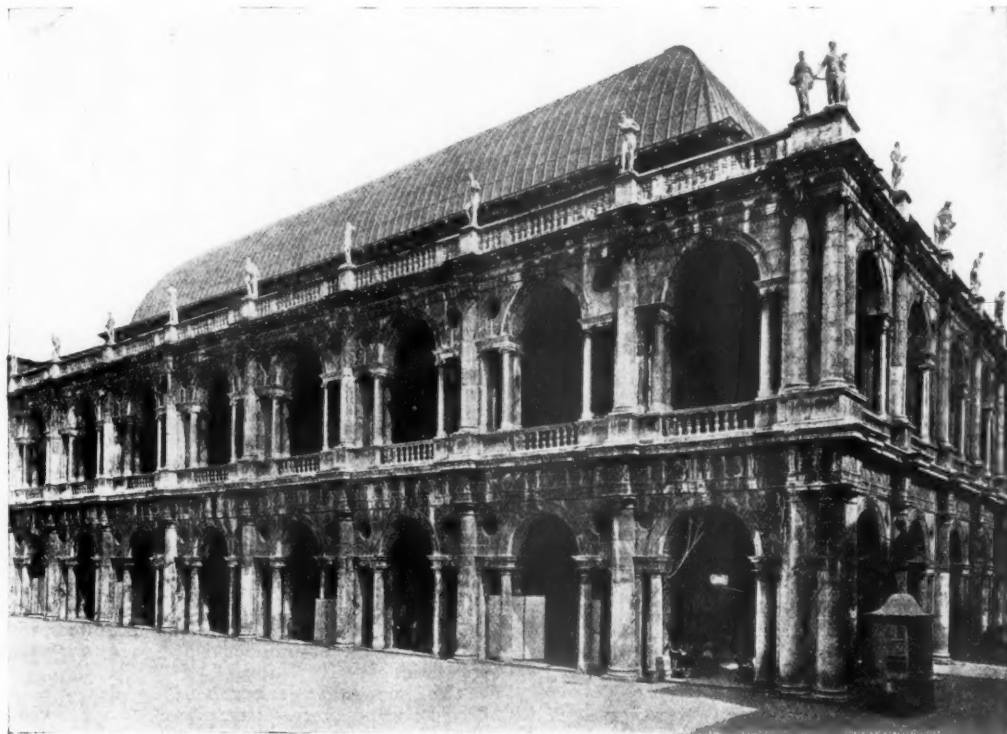
In his admirable account of the revival in Italy of Greek and Latin learning, Gibbon records that an emissary of Lorenzo found in the East a treasure of no less than two hundred manuscripts, fourscore of which were unknown in the libraries of Europe; while the rest of Italy was animated by a similar spirit of literary inquiry. It is, indeed, necessary to realise the extent to which rulers and leaders of thought in Italy were in the fourteenth, fifteenth, and sixteenth centuries actively interested in Classical Culture, if the origin and general development of the Renaissance movement is to be understood—

the same persons, so that, as Sismondi said, the many-sidedness of the men of the age strikes the modern world of specialisation with astonishment. The artist craftsmen, following the example of Brunelleschi and Donatello, turned largely to Rome as a source of study and inspiration, and many records of its ruined ancient buildings are to be found in the works of the architect-authors, L. B. Alberti, G. da San Gallo Serlio (who used the labours of his master, Peruzzi), Vignola, Palladio, and so on. By such means a defined impression of the elements and decorative features of ancient architecture was spread abroad and, rightly or wrongly, became the basis of the matured Renaissance, achieved when the sixteenth century was reached, the great works of which—under

the impetus of high ecclesiastical and lay patronage—sought to vie with the splendours of the ancient world. If the art of the revival showed an almost Greek refinement and delicacy in its earlier phase, through the period with which Brunelleschi, Ghiberti, Donatello, Michelozzo, Mino da Fiesole, L. B. Alberti, G. da San Gallo, the della Robbias, Benozzo Gozzoli, Masolino, Rossellino, the Lombardi and Bramante were associated, it may be said to have reached its classic maturity—and its greatest approach to nobility—in the days of Leonardo da Vinci,

to include works, in all branches of the arts, of the greatest executive brilliance. We have only to think, for example, that among the fine buildings then produced were Peruzzi's Albergati Palace at Bologna, San Micheli's Grimani Palace at Venice, and his Pellegrini Chapel at San Bernardino, Verona; Sansovino's Library at Venice, the most vital work at S. Peter's, Rome, Palladio's poetic Basilica in Vicenza, and Vignola's originally treated and romantically placed Castle of Caprarola.

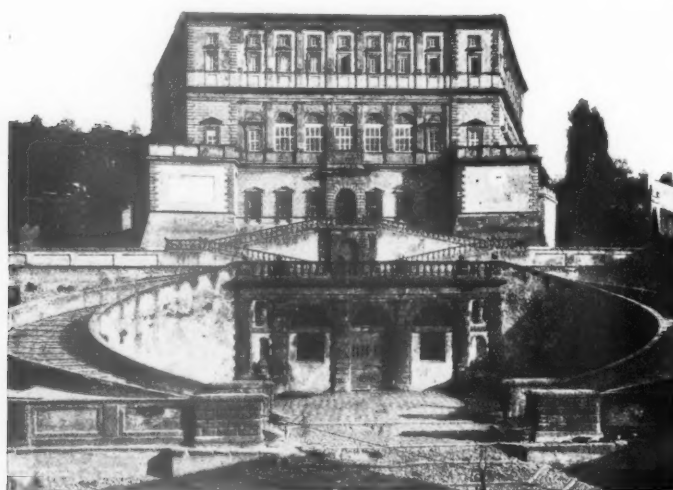
The combined genius of Leonardo, Raphael, and



THE "BASILICA PALLADIANA" VICENZA

Raphael, Michael Angelo, Baldassare Peruzzi, Sansovino, Vignola, Palladio, and G. della Porta, with Andrea del Sarto, Titian and Corregio among the outstanding figures in painting, and to have declined in taste and style, if not in interest and magnificence, in the late, or Baroque, phase when the Fontanas, Bernini, Maderna, Borromini, Longhena, Tibaldi, Guarini, and Vitozzi were at work in association with such painters as Tintoretto, Paul Veronese, Tiepolo, and the many who worked in the manner of the Carracci. Coming midway in these three broad divisions the late half of the *cinquecento* and the early portion of the next can, perhaps, be reasonably accepted as the mature period or High Renaissance, and

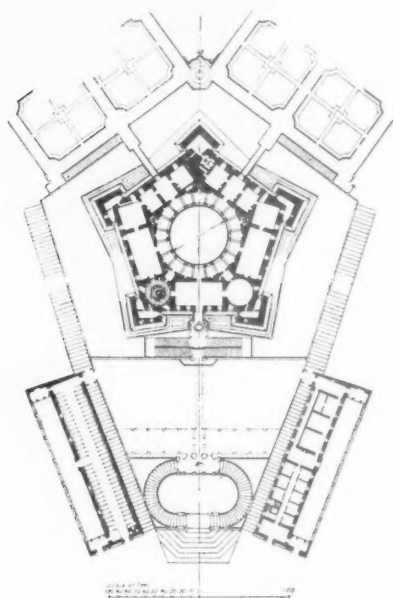
Michael Angelo summed up indeed the outstanding greatness of that time and set a seal to the merit of the nascent golden age. In its architectural aspect the middle phase eventually developed a tendency towards rigid rules and the slavish following of the *De Architectura* of Vitruvius, its severities inducing—by reaction—the more flagrant enormities of modern classicism represented in what is often spoken of as Borrominian decadence. The subtle refinements and Grecian beauty of the early work of Brunelleschi and his school—spaciously reposeful, often of grand scale, and yet full of delicate charm—were, in this way, largely lost in the space of two centuries, and the phenomenon of



Renaissance art, closely following changes in the attitude of mind of its time, eventually became absorbed in the artistic license and grandiose disguises that, in effect, severed

it from any real connection with classic culture. For if the latter—in, at least, its Greek sense—gained its art expression and obtained its noblest effects by a strict economy of means, the extravagancies of Baroque fancy could have nothing in common with it. Accepting, however, the change and variety through which the Renaissance passed—its progression through the more hesitant eversions of its beginnings, to an astonishingly great maturity and gradual decline—we are left with no cause to question the general truth of John Addington Symonds' view that, throughout its whole course every Italian, "from the Pope upon St. Peter's chair to the clerks in a Florentine counting-house, was a judge of art; that, during that period of prodigious activity the entire nation seemed to be endowed with an instinct for the beautiful and a capacity for producing it in every conceivable form."

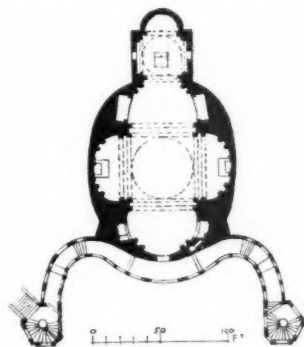
The works that, in our language, deal with Italian Renaissance architecture have always seemed inadequate—a condition which made the publication of W. J. Anderson's book, more than a generation ago, somewhat of an event. As its sub-title stated, it was intended to present "a general view for the use of students and others," and was illustrated with plans, geometric drawings, photographic views, and many of its author's own admirable sketches. What, however, was equally, or more, important, it embodied a critical and clearly reasoned case for the influences bearing upon, and the results obtained in, the development of Renaissance architecture, and summed up, with excellent judgment and in a very condensed form, the merits or defects to be found in the works of architecture quoted to explain and illustrate the subject. For a small book of less than two hundred pages, the amount of valuable information and the number of sound ideas embodied in this work were remarkable, and showed its author to be possessed of a deep knowledge of his sub-



PLAN AND GENERAL VIEW OF THE
CASTLE OF CAPRAROLA



ject and of more than usual skill in presenting to his readers, in clear and convincing form, what was essentially valuable. As so presented, the five divisions of the subject included the Fifteenth Century in Florence; the Early Renaissance out of Florence; the Culmination in Rome; the Roman Influence in the North of Italy; and finished with one on Palladio and the Decline, that, within the severe limitation of 25 pages, purported to cover the



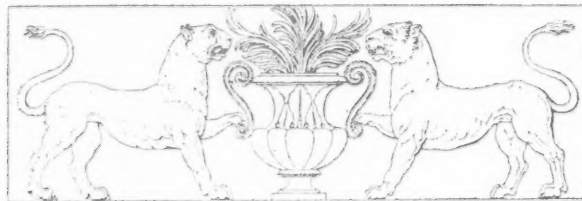
PLAN AND VIEW OF THE CHURCH OF THE MADONNA DI S. LUCA, NEAR BOLOGNA

long period from 1550 to the eighteenth century, that included the important development in building and the decorative arts known as Baroque, to which reference has already been made. In fact, the most serious defect of Anderson's otherwise admirable résumé of his subject was the extreme brevity—the almost cursory character—of his treatment of aspects of the architectural Renaissance in Italy that, it would seem, least touched his own inclinations and sympathy, of which that relating to the late phase was the most obvious. It is from this point of view, and to meet reasonably and with due concentration the lack of completeness in the original work, that the changes made in the revised edition that now appears are so much to be welcomed. The textual revisions and additions, made by Mr. Stratton in the general body of the work, are very wisely restricted, but he has considerably extended the last section of the book—that, in its original form, was so inadequate—and amplified the information relating to Palladio, Vignola, and other men of the period approaching the Baroque. The book, too, is enriched with many additional and valuable illustrative drawings and photographic views, such as the general view of the Loggia at Brescia (lower stage by Bramante), Palladio's Villa Capra, on the outskirts of Vicenza, Vignola's fine lay-out of the Castle of Caprarola, and his almost equally interesting Villa of Pope Julius III, down to such a recent and reserved neo-Greek work as the Caffè Pedrocchi, that

strikes so fine a note in the heart of Padua. Indeed, what were 164 pages of text and illustrations in the early edition have now become 287, while the illustrations are increased from 162 to 240, representing a considerable gain in assisting the right appreciation of a vast subject. The somewhat scant notice that Mr. Anderson—for quite intelligible and even creditable reasons—gave to what he regarded as a freakish, capricious, unrestrained treatment of decadent building, resulting from a want of knowledge and taste and “a failure to appreciate traditional methods and systems of design, especially in relation to construction,” is replaced by Mr. Stratton’s special chapter on Baroque and the neo-Classic Revival, containing nearly 50 pages and an almost equal number of illustrations. There was, no doubt, something to be said for the author’s view of the extreme and frenzied freedoms of much seventeenth and eighteenth century building, but it is at least equally easy to find a case—as Professor Corrado Ricci and Mr. Martin Shaw Briggs have already so well done—for the Baroque treatment of architecture and decoration; its free plastic expression, and, often, fine sense of form, and of grandiose and imaginative planning, together with the sculptural beauties, and combination of formality with fancy, seen in so much of its garden architecture, terraces, staircases, fountains, and so on. Some of this world may seem depraved to the purist, but it is magnificently interesting as expressing the social and æsthetic outlook of its age. Those who seek examples of Baroque inspiration will find several in this book—the sanctuary of the Madonna di Vico, near Savona (shown in plan and section), may be instanced as one; the Church of the Madonna of S. Luca, near Bologna, so imposingly placed upon the hillside, and approached by a seemingly interminable arcade, as another. And there is the ever-familiar Santa Maria della Salute, at Venice, by Baldassare Longhena, that so gloriously intensifies the cumulative estacies of the Grand Canal. It seems, accordingly, natural and proper for Mr. Stratton to claim that, if revolt from the restraints of pedantry and academically-minded masters led to a tendency to disregard “traditional dispositions of plan and elevation in favour of more plastic modelling of masses and a hitherto unknown exuberance of curved forms in every direction, the gain was often

very real.” The truth of this must be increasingly felt by those who, from time to time, place themselves under the spell of the Baroque buildings and sculpture of Italy, even though at the same time quite consciously opposed to the disregard of recognised constructive principles and canons of tastes in design that such works show. Sympathetically viewed, these static exuberancies suggest the representation in stone or plaster of the airy phantasies of the great Baroque draughtsmen—Bernini, the Bibienas, Mauro Tesi, G. P. Panini, and G. B. Piranesi—for the artistic stimulus of whose magical drawings we should ever be grateful. The imaginative quality was ever of vital importance in architecture, and Baroque buildings display it in a notable degree.

Re-examination of W. J. Anderson’s book suggests that, having regard to its general purpose and price, it is not only the best on its subject in our language, but within that description can probably be compared, to advantage, with any other produced in Europe. Such deficiencies as might have qualified the established excellencies of earlier editions are now well met, so that the work becomes one with increased claims to the attention of the practising architect, student, and æsthetically-inclined layman. To all such it is, indeed, indispensable. With his combined accomplishments as scholar, artist, and writer, and a considerable acquaintance with Italy, Mr. Arthur Stratton was singularly well equipped for the delicate task of revising and adding to what was already a work of rare distinction in relation to its subject. Its treatment had, in fact, long been accepted by competent judges as masterly. There can, however, be no doubt that the book has definitely gained in value from the exercise of Mr. Stratton’s experienced judgment in revision, and that we can the more confidently claim its established right to a permanent place in the literature of architecture. But its obvious value as a general survey also suggests that a work is still called for that will adequately cover the detailed treatment and more purely decorative features of Italian Renaissance architecture on the lines, for example, of Professor Alfredo Melani’s *Ornamento del Rinascimento*, as well as another, perhaps, to give us in condensed form, a great deal that remains of interest and value in the works of the Italian architect-authors.



Ideals and Methods in Schools of Architecture

BY H. M. FLETCHER [F.].

The International Conference on Architectural Education, held in London in 1924, showed that there is a widespread interest in the subject, and a vigorous divergence of opinion about ideals and methods. This divergence, as might have been expected, was partly national and partly individual.

It is not likely that an opportunity for the exchange of ideas on such a scale will recur for some years, but within our own boundaries we can take stock at shorter intervals and in fuller detail than the time-table which limits a conference will allow. The Board of Architectural Education through their Visiting Board obtain knowledge of what is going on in all the schools recognised for exemption from the Institute's examinations. They feel that the more such knowledge is shared by the schools themselves, and by all who are engaged or interested in the subject, the better for architectural education. They have always encouraged the interchange of visits between the heads and staffs of the different schools, but the daily work of an architectural school is exacting and leaves little

time for travel, and some of the schools, especially overseas, are cut off by great distances from intercourse with others. Thus there is a risk of each school becoming a self-contained unit, working out its problems and ideals in its own way, and hardly aware how the difficulties which it thinks peculiar to itself and its own locality may have been met and overcome elsewhere.

The gaps need to be bridged somehow, and the Board have invited the staffs of all the "recognised" schools to send to the R.I.B.A. JOURNAL an account of their own schools and what they stand for. They are asked to state briefly, in familiar language rather than in terms of syllabus and curriculum, their school's ideals and methods of architectural education and its advantages and difficulties, stressing especially those which they consider characteristic or peculiar, and in general to give all such information as may interest and benefit their colleagues. The articles will appear in series, and it is hoped that they may give rise to correspondence and discussion.

FIRST SERIES

I.—School of Architecture, University of Liverpool

BY PROFESSOR C. H. REILLY, M.A.(CANTAB.), [F.]

THE School of Architecture in the University of Liverpool is the oldest day school in the country, having been founded in 1894, when University College, Liverpool (now the University), decided to devote its Roscoe Chair of Art to the special study of architecture. It was the first to receive full recognition by the Royal Institute of British Architects, enabling those who held the degree or diploma of the School to become at once full members of the Institute. It commenced with a few students taking two-year courses for a certificate, hoping thereby to have the period of their articles reduced when they left and sought places in architects' offices. Now it provides only five-year courses, and its students, numbering 140-150, who come from all parts of the Empire, as well as from all parts of the United Kingdom, go forth fully qualified to take up paid positions, or even to start practice on their own account.

The two courses of the School, one leading to the Degree of B.Arch. (with or without Honours in Design or Construction) and the other to the Diploma in Architecture (with or without Distinction in Design or Construction), are really identical once the student has entered the School. The exemptions given by the Royal Institute apply equally to both. The difference lies in the entrance

requirements. For the Degree course Matriculation is required as a preliminary qualification. For the Diploma course the School Certificate is accepted.

STUDENTS' EXPERIENCE IN AMERICA.

Both courses consist of three sessions of three terms each in the School, with certain sketching and measuring of buildings to be carried out in the vacations, and then two sessions of two terms each. These latter sessions in the student's fourth and fifth years are reduced in length so that the student can enter an office and obtain six months' office experience each year. This time corresponds to that spent by a medical student in walking the hospitals, except that the Liverpool architectural students can generally obtain some remuneration during this period in small paid positions as draughtsmen in architect's offices. Indeed, the best fourth-year students do better than that. Through connections which the Liverpool School has made with certain leading architects in New York it has been able, for about six years past, to send six to ten such students each year for six months to New York offices, where they receive a guaranteed payment of 35 to 40 dollars a week, a sum which, with care, has been found sufficient to keep the student in America and to pay his passage both ways.

The eminent architects in New York who are taking Liverpool students year after year are no doubt influenced by the fact that in the past American architecture has owed a great debt to English architecture, but they would hardly continue to take and pay these students unless they found them useful. On the other hand, of course, the experience gained is invaluable to the student. A great many problems in modern building arise in America first. The student gains knowledge over there which makes him a much more valuable person in this country when he returns. It generally means that at the end of his course he has little difficulty in obtaining a well-paid position in a good London office. It may be wondered how, with the strict American immigration laws these students can get into that country at all, and especially to salaried posts. That difficulty, however, has been overcome by a special "waiver" to these laws issued by Washington in favour of Liverpool students, where no doubt allowance is made for the fact that these students are bound to return to England to finish the fifth year of their training.

KIND OF ABILITY REQUIRED.

So much, then, for external facts; let us now consider the life of the architectural student once he has entered the Liverpool School. Let it be presumed, however, that he would not have entered it at all unless he were fond of drawing and had some power of imagining things in a solid form. Architecture, after all, is primarily an art—the oldest of the arts. The young architect must feel some need to express himself in solid things. He must feel that it is rather fun to model buildings, and that some shapes are exciting and interesting, and that others are dull. If he is merely interested in making things strong, so that they are efficient for their purpose, he had better become an engineer. An architect must go further than an engineer. He must do all an engineer does for his buildings, that is to say, he must construct them soundly and well, but he must do more; he must put feeling into his work. Unless he is going to get excited and happy about designing things, the young student is not going to make a success as an architect. It must be confessed, however, that those students who get into the School and pass into the later years of the course generally prove a success. Those who fail under the test of the School's work leave and become stockbrokers, farmers or anything else. That in itself is an advantage over the old apprenticeship system. Under that system the pupil had paid a premium and could not change his mind for three or five years. Under the school system he can leave at any time and take up something else. There is no compulsion to stay, and he pays his fees only for the time he is there.

SCOPE OF THE COURSE.

In the first year the student has necessarily to do a certain amount of technical work which may not be exciting in itself. He cannot at once start to design even the smallest buildings. He has to learn the facts of building construction and how to put them down on paper. He begins by measuring the studio he is in and discovering the construction of its walls, chimneys, and roof. A little later he measures the staircase, windows and doors. This may sound rather dull, but most students find these voyages of

discovery interesting. With the basis of his school building to work upon—an old Georgian hospital—he can proceed to more complicated construction. All the time he is attending critical lectures on the history of architecture and the theory of design, which should open his eyes and broaden his outlook. He has, too, lectures on elementary construction, and in his first year certain optional work external to architecture proper, such as physics and mechanics, history and literature. By the end of the year, however, he has drawn and studied on the spot the plans of some big buildings like the Liverpool Cathedral and St. George's Hall, and is ready for his first small essay in design.

CASTLES IN THE AIR.

From then onwards his main work is the building of one castle in the air after another. He proceeds with a series of design subjects of increasing magnitude and complexity. Some designs he carries to the stage of working drawings from which the buildings could actually be built, others he leaves as projects shown on large sheets of tinted drawings. This is the most exciting time of his life. Never in real practice, or but occasionally, will he have such chances of exercising his imagination. No wonder the difficulty is not to keep the students in the studios, but to keep them out. Ten at night is supposed to be the hour of closing, but when a competition for a great external prize, like the Prix de Rome (which the School has had the luck to win eight times out of sixteen—four first scholarships and four second) is being done, candidates often work much later, the younger students mounting drawing boards for the seniors, making tea, and generally doing whatever they can to help, except with the actual drawing.

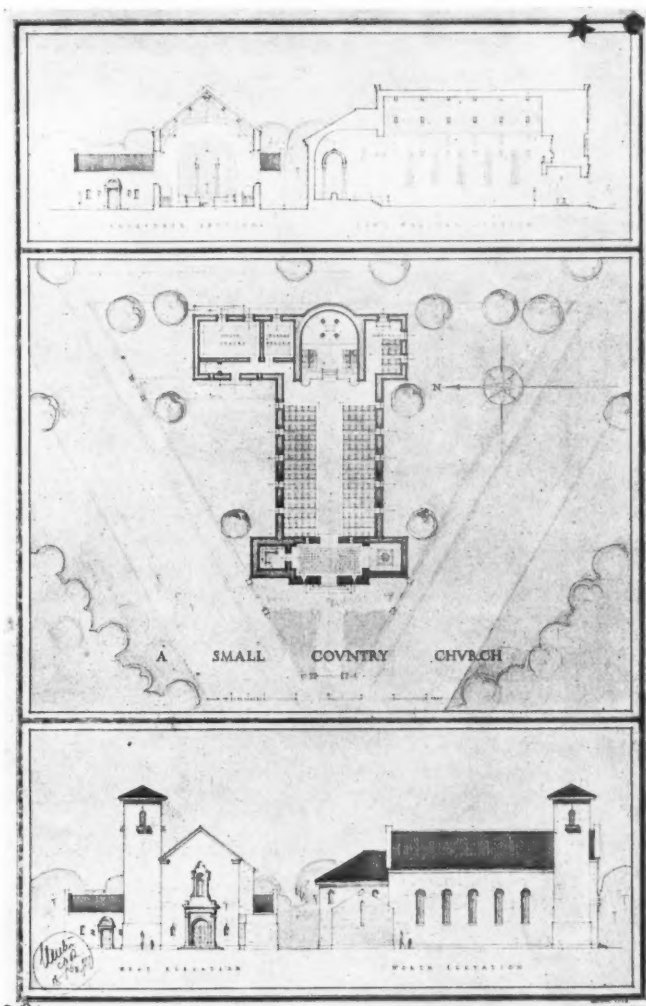
The largest studio of the School is a great sight on these occasions, with enormous drawings in all directions being worked at by eager students. Each competition set of drawings finished in the School, except for those for outside prizes, is hung up and judged by a jury of the staff, increased on occasions of special problems by an outside architect particularly cognisant with the kind of work under review. After the jury's awards of passes and honours have been made, a criticism is given which can be, and is generally, attended by students of all years. In this way a student in the junior years not only sees the work ahead, but gets to learn a great deal.

Further, every Monday sketch design problems are put up for the whole School. These are problems which can, in their main lines, be solved in six hours. The student, in solving one, is encouraged to make as pleasant a sketch as he can—such a sketch as he would wish to show as a preliminary idea to a client. These sketch designs are great fun. They are generally for subjects which call forth the students' imagination—for example, the entrance to a palace on the Grand Canal at Venice for Mussolini. On such a subject the student can let himself go, and after the tighter, more geometrical drawing of the rest of the week, he is generally glad to do so. On these occasions, too, junior students can pit themselves against seniors, and the ambitious man test his powers.

The closer communal life, which this method of working together gives to architectural students at a modern university as compared with students of other faculties does

not mean that they fall short in the student activities of the university as a whole. At the Students' Union and in the athletic field they meet the young doctors, lawyers and engineers, and generally manage to hold their own with

schools of architecture to-day with the drudgery of a pupil's existence in an office, which was all that was possible thirty years ago, and is still in country towns, it is no matter for wonder that a different type of man is now

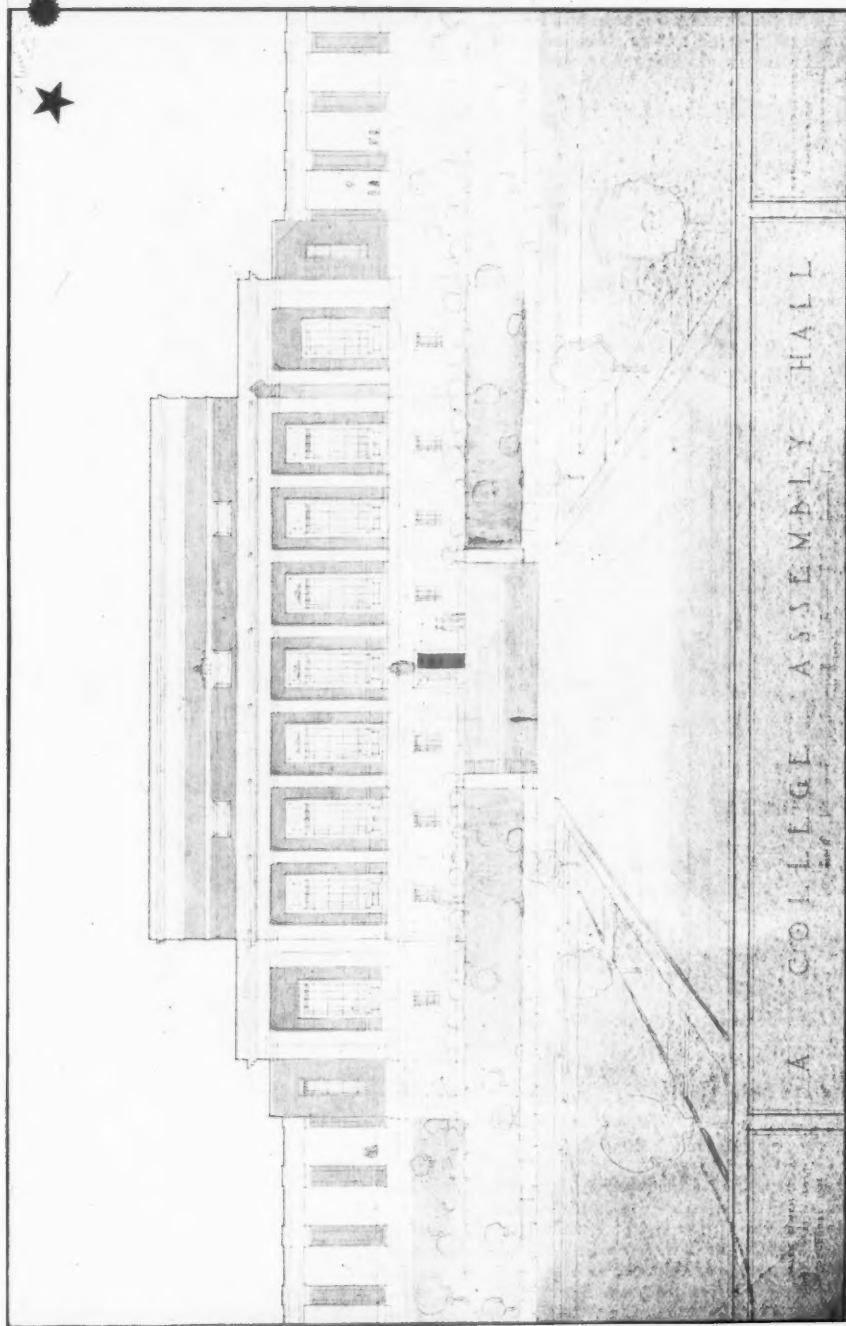


A COUNTRY CHURCH. Second Year's Work, School of Architecture, University of Liverpool.

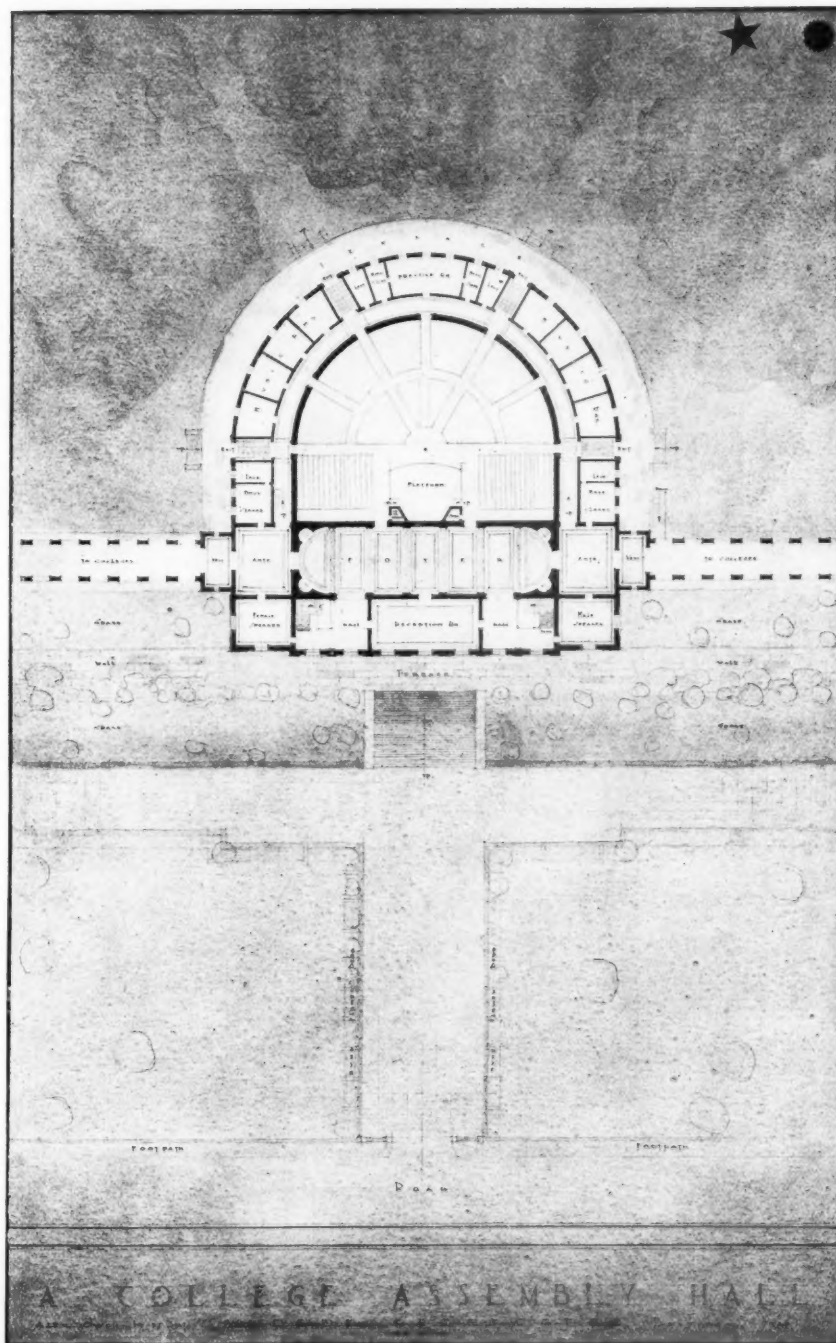
them. At Liverpool the captains of several of the University teams, the editor of the University magazine, and the producers and designers of the University plays have been architectural students. Again, those who live in the University hostels have a further opportunity of meeting men and women from other faculties. Indeed, when one compares the life of an architectural student in one of the big

schools of architecture to-day with the drudgery of a pupil's existence in an office, which was all that was possible thirty years ago, and is still in country towns, it is no matter for wonder that a different type of man is now

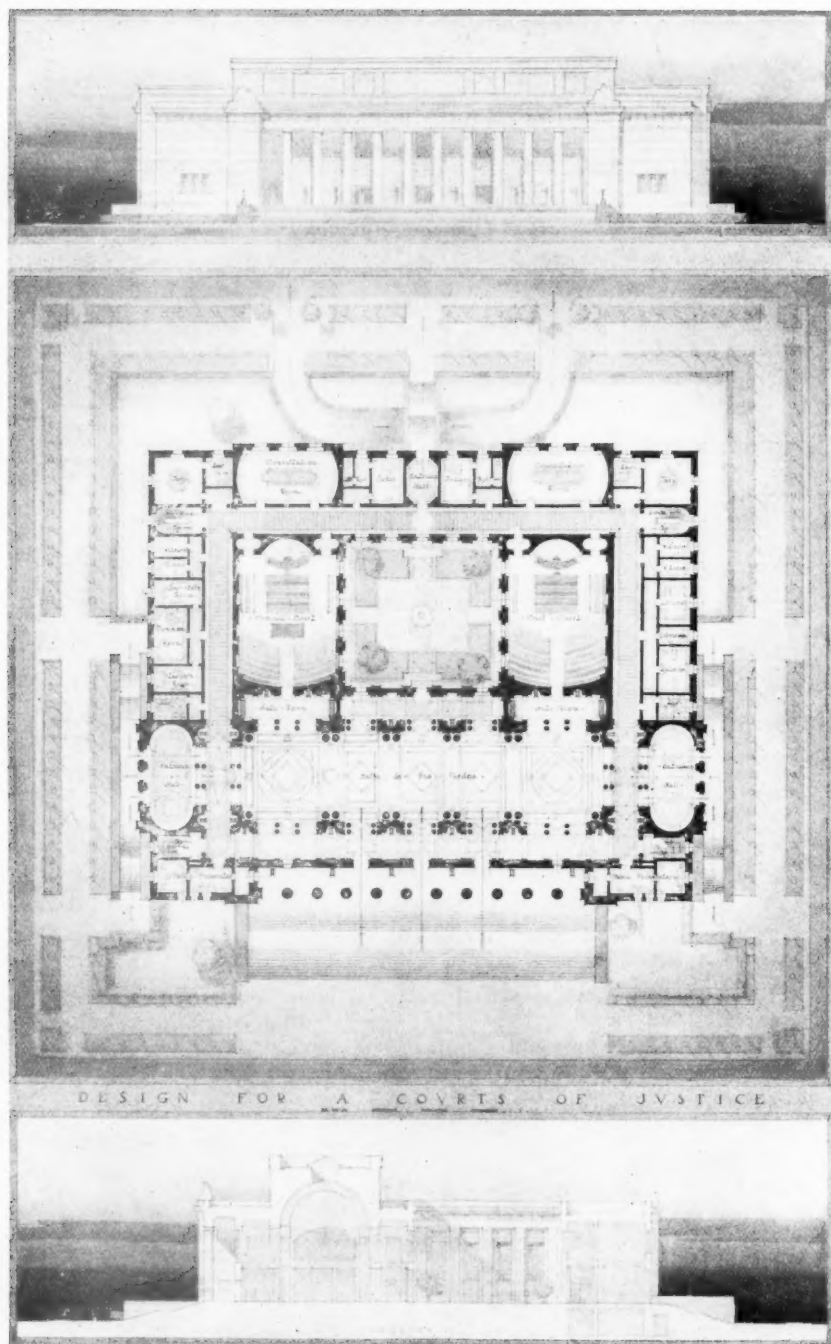
The Royal Institute of British Architects wisely recog-



A COLLEGE ASSEMBLY HALL
 Fourth Year Work, School of Architecture, University of Liverpool



A COLLEGE ASSEMBLY HALL
Fourth Year's Work, School of Architecture, University of Liverpool



DESIGN FOR A COURTS OF JUSTICE
Fifth Year's Work, School of Architecture, University of Liverpool

nises the altered condition of affairs which the Schools of Architecture have brought about, and to seven of the biggest and most efficient not only grants to their successful students exemption from its examinations, as already mentioned, but proposes, under the Registration Bill it is promoting in Parliament, to place all such students directly on the Register.

Now a system of external examinations such as the Institute already directs may conceivably make a sieve through which mediocrity could pass, while genius, misunderstood by the examiners, might be stopped. Such a catastrophe might be an immense loss to English architecture. Suppose, for instance, Sir Giles Scott, the creator of the Liverpool Cathedral, had been held up by an examination system and not allowed to practice. The fear of such a thing underlies the opposition of a number of thoughtful people to the registration of architects. But that danger is entirely removed when the Institute gives, as it does, to the chief schools complete freedom of

action, with the power to impose their own tests. It is inconceivable that in a long five years' course, consisting mainly of the making of one design after another, genius should not be recognised by its teachers and friends, as such teachers, if they are worth anything, are bound to become. With the establishment of great schools of architecture in this country, some centuries after their establishment in France, and many decades after every other country, English architecture should not only be safe, but should begin to show, as indeed it does on all hands, signs of a great revival.

It may be added to Professor Reilly's article that the fees for tuition at the Liverpool University School of Architecture are £37 10s. a year for the first three years and £25 a year thereafter. The cost of living in the University Halls of Residence is about £70 a year.

There are a few entrance scholarships and a number of other awards for distinguished work in the School.

Correspondence

The President of the Institute has received the following letter from Sir William T. Furse, the Director of the Imperial Institute.

EMPIRE TIMBERS

*Imperial Institute,
London, S.W.7.*

4 June 1928.

MY DEAR TAPPER,—In connection with the visit of the members of the Royal Institute of British Architects to the Empire Timber Exhibition at the Imperial Institute on 23 May, I am writing to suggest that it might be useful, through the medium of your JOURNAL, to inform those who came to the Imperial Institute, as well as others, that the Imperial Institute will be most happy at any time to furnish particulars of Empire timbers in which architects may be interested.

Through our Advisory Committee on Timbers, on which as you know the Royal Institute is represented, we shall be glad to do all in our power to supply information regarding the working qualities and uses of the woods, firms able to supply them, and other relevant matters, to all who care to write to me on the subject. Letters should be addressed to "The Director, Imperial Institute, South Kensington, S.W.7." Perhaps you may see fit to have this letter inserted in the next issue of the JOURNAL as I am most anxious that everything possible shall be done to assist architects who desire to use Empire timbers wherever suitable for their purposes.—Yours sincerely,

W. T. FURSE,
Director.

CHINESE PAGODAS.

*South House,
Lancing, Sussex,
13 June 1928.*

To the Editor, JOURNAL R.I.B.A.,—

SIR,—On 5 December 1884 Dr. Christopher Dresser read a paper before the A.A. on "Japanese Architecture," in which he definitely stated that the centre posts of pagodas were hung pendulum fashion with the idea of reducing the effect of earthquake shocks. Possibly it was

this paper which Mr. Maurice B. Adams had in mind in his letter.

Three years later Mr. Conder read a paper at the R.I.B.A. on the "Domestic and Civil Architecture of Japan," in which he referred to Dr. Dresser's statement, and said that he believed that it was absolutely unwarranted, as in the course of his examination of numerous pagodas in Japan he had never met with an instance of the central post being so fixed or functioning in any other way than as a normal support of the structure.—Yours faithfully,

J. STANDEN ADKINS [F.].

BAMBOO RODS.

*2 Coates Crescent, Edinburgh,
12 June 1928.*

To the Editor, JOURNAL R.I.B.A.,—

SIR,—Mr. W. B. Hopkins' use of bamboo rods with tape as measuring poles, as described in your issue of 9 June, is no new thing.

In 1901, while touring round the English cathedrals, measuring and sketching, with the late Reo Muir, who was twice runner-up for the Pugin, Mr. Muir and I used a bamboo rod, in 3 feet lengths, 18 feet long, in the manner described by Mr. Hopkins. Mr. Muir told me he bought the bamboo rods for 5s. and fitted them himself.

He also used a double elephant drawing board, which folded up and made into a box, in which he carried his paper, instruments, and most of his belongings. This board formed a drawing table, the stand of which was composed of two light folding tressels strutted with bird-cage wire, in such a manner that it was strong enough for Mr. Muir to stand upon, and he was over 6 feet and no light weight.

It was painted green and when folded up was commonly known as the egg box.

Mr. Muir was a most ingenious fellow, and showed me a clever method of drawing any Gothic jamb full size in a few minutes.

We used this method successfully at Ely, Winchester, Salisbury, Wells, and many other places.—Yours faithfully,

WILLIAM DAVIDSON [F.].

The Architecture Club

The fourteenth dinner of the Club was held at the Savoy Hotel on 14 June, Sir Lawrence Weaver, the newly-elected President, occupying the chair. Speaking to the topic of the evening—"The New Regent Street and the Future Development of London"—Sir Philip Sassoon said that some of London's new lofty buildings somehow failed to achieve the effect aimed at. They were not sufficiently lofty or massive to be imposing, although big enough to dwarf all their neighbours. London and London's buildings had always seemed to have a special character of their own; and many of the new buildings seemed to be at variance with it, and suffered the disadvantage of being, or seeming to be, out of place. The great buildings of America had a beauty of their own; but the clay foundations of London were very different to the rock upon which New York was built. It was a pity to go in for imitations which, for geological and other reasons, could never come within measurable distance of the originals. The new Regent Street was by no means perfect. As one came down it, one realised how the thoroughfare, as a whole, had been spoilt by the unrelated buildings at the northern end. The gem of the new street was the Quadrant, the elevation of which was entirely successful; and he would like, very sincerely, to congratulate Sir Reginald Blomfield upon it. He thought that it would be a good thing if we had some co-ordinating authority to control, in a wise manner, the new building going on in all parts of London. For lack of such a body, opportunities of adding to the beauties of London might be missed, while many buildings which would detract from its charms would be admitted.

Sir Reginald Blomfield thought that many of the buildings going up all over the country were, to a great extent, alien to the English temperament. As regards the new Quadrant, he was fully conscious of its shortcomings. When Nash's old Regent Street was pulled down, it was suddenly discovered to be a masterpiece, although he could remember the time when the work of Nash and other stucco architects was a by-word of contempt. Nash's detail was extremely commonplace, but he had the rare merit of treating the street as a whole, and was responsible for that magnificent Quadrant, one of the finest things in London. He never lost his general idea of the height of his buildings; he kept his buildings low and observed his scale throughout. His (the speaker's) own great problem had been Norman Shaw's Piccadilly Hotel, and he had attempted a solution by incorporating that building as the central feature in the composition of the southern. Although the Crown had specified Portland stone for the frontage of the new street, he, personally, preferred brick with stone facings. The old London of 150 years ago was built of brick which was the natural material of London and its use should be encouraged.

Mr. Austin Reed said that distributors of goods were realising more and more that architects were very much of a necessity. If they were to conduct their businesses on modern lines, and get the utmost efficiency out of the various buildings they were compelled to rent, they must

employ the services of an architect to get the very best results. The retailer should make his shop as attractive as possible on definitely economic lines; it was his chief duty to create demand. What they looked to their architects to provide was a careful planning of their premises, so that they might derive from them a maximum of efficiency. Many members of the profession were inclined to give them a pleasing picture, but as long as the planning was careful, the simpler and bolder the design the better. Modern buildings had come in for some criticism, but if the modernist architects, with their severe blocks and masses, may be described as cubists, the traditional architects may quite well be called florists. The average business man would greatly appreciate the services of an architect who would be prepared to take his problem and study it from every viewpoint and try and give him the best possible planning. Sir Reginald had referred to him as one of his victims, but he did feel that he was a willing victim and that, on the whole, the Quadrant was a great success. Had Sir Reginald not been tied down by the architecture of the Piccadilly Hotel and surrounding buildings, they might have had something quite different.

Mr. J. C. Squire, the late President, responding in a humorous speech to the toast of his health, in which the new President dwelt on the great services his predecessor had rendered to the Club, said that for years everybody had wondered what could be done with that impossible building of Norman Shaw. Sir Reginald Blomfield had taken it as a centre and had embodied it. Now as you go up Regent Street, you do not notice it, and that is the greatest tribute that he could pay Sir Reginald.

J. H. ELDER DUNCAN.

Among those architects and artists present were Professor S. D. Adshear, Mr. W. Aumonier, Mr. Oswald Barron, Mr. C. H. Biddulph-Pinchard, Mr. Detmar Blow, Mr. A. C. Bossom, Mr. Darcy Braddell, Mr. H. Chalton Bradshaw, Mr. H. P. Cart-de-Lafontaine, Mr. Arthur J. Davis, Mr. Matthew J. Dawson, Mr. Joseph Emberton, Mr. W. A. Forsyth, Mr. J. Harold Gibbons, Mr. Stanley Hamp, Mr. W. Alexander Harvey, Mr. P. Morley Horder, Mr. Gilbert H. Jenkins, Mr. Charles Marriott, Mr. H. P. G. Maule, Mr. Oswald P. Milne, Mr. Basil Oliver, Mr. Howard Robertson, Mr. W. Braxton Sinclair, Mr. P. J. Westwood, Mr. C. Williams-Ellis, Mr. T. M. Wilson, Mr. G. Grey Wornum and Mr. F. R. Yerbury with Mr. W. Dewey Foster and Mr. Taylor (U.S.A.).

In the general company: Prince and Princess Wiasemsky, Sir John Davis, Lady Blomfield, Mr. Mansfield D. Forbes, Mr. R. Holland-Martin, Mr. H. Donald Hope, Capt. and Mrs. Eckersley, Miss Nora Heald, Miss Edith Shackleton and Mrs. J. C. Squire.

BIRTHDAY HONOURS

The names of the following members of the R.I.B.A. appeared in the list of Birthday Honours published in *The Times* on 4 June 1928.

JOHN KIRKLAND, F.R.I.B.A., Architect, Board of Control, O.B.E. (Civil Division).

A. R. MYERS, F.S.I., A.R.I.B.A., Senior Architect, H.M. Office of Works, O.B.E. (Civil Division).

Allied Societies

Report of Meetings

NORFOLK AND NORWICH ASSOCIATION OF ARCHITECTS.

Mr. E. T. Boardman, president of the Norfolk and Norwich Association of Architects since its foundation eight years ago, has now, to the general regret of the members, found it necessary to retire. A complimentary luncheon was held in his honour at the Maid's Head, Norwich. The chair was occupied by Mr. Stanley Wearing, vice-president, who is about to succeed to the presidency. Most of the members of the Association were present, as were also a large number of associate members, and the Lord Mayor of Norwich (Mr. H. E. Witard) and two representatives of the Royal Institute of British Architects, with which the Norfolk and Norwich Association is allied—Mr. Walter Tapper (President) and Mr. Ian MacAlister (secretary). Mr. Boardman was presented with a presidential medal to be worn by him till the expiry of his year of office a month hence and then passed on to his successors.

Mr. Stanley Wearing, in explaining the purpose of the meeting and proposing the health of "Our Guest," recalled what happened on 1 June 1920, when a number of practising Norwich architects met under the presidency of Mr. Boardman. Again and again Mr. Boardman had told them it was time that someone should take his place, but he had been prevailed upon to carry on till now at last he had insisted on a change being made in the interest of the association and all concerned with it. They had been very fortunate in their first presidency. Mr. Boardman was a head to whom they could all go in time of trouble and difficulty. As a citizen he had proved his worth by holding high civic offices. As an architect he had manifested an outstanding capability, for he was essentially a man to take over control. In the dealings of the Association he had led his fellow-members through a multitude of difficulties. From the start they had had to consider such matters as affiliation with the Royal Institute, the city's bye-laws, communications from the Master Builders' Association, and other matters. Mr. Boardman had never taken his duties lightly. He had been their representative in London, where he was recognised as a man of distinguished presence, with a brain capable of helping when there were problems to be solved. He had set an example that would take a lot of living up to by those who had to follow him.

Mr. Walter Tapper, having invested "Our Guest" with the medal of office, said that for a busy practising architect to devote eight years of his time to the presidency of his Association was a sacrifice which few men cared about making to-day. He had set an example of what we all should be prepared to do. We were often apt to forget what we owed to our fellow-men in return for what they gave us.

Mr. E. T. Boardman, in reply, said he supposed one had to look upon his brother architects to a certain extent as rivals, and yet after being in Norwich so long it seemed to him that they were all his friends. He felt tremendously complimented on seeing so many of them present. The task of founding this Association had been forced on them from two directions. The builders had always been applying for help in various ways, and no one architect felt it his business to advise them in difficulties relating to wages and other such troubles. Besides, the Royal Institute of British Architects had been urging for some time that all localities should be represented in it. That alliance had now come about everywhere, with the exception of some two counties.

In the affairs of this local Association they all owed a debt of gratitude to Mr. Scott; he was the man behind the scenes. He himself had felt it a privilege to represent the district at the Council meetings in London, where one met architects from all over the country and men distinguished in various ways. That was all to the advantage of architecture. This tendency to amalgamation had been most helpful in promoting the usefulness of the profession. To-day was to him one of the milestones in his business career. His father started the business in 1860. It had been running for 68 years, and the same office had been occupied for 59 years. He thought he owed a great deal to the fact that his father made a name for himself as a straight man in business, who built soundly and could not tolerate shoddy work. During all this nearly seventy years he could remember only once asking for a job, and that he regretted, because the gentleman in question wrote to him afterwards, saying: I am sorry you asked for it, because in any case I should have been glad to give it to you. "Contact with my clients has been a great pleasure to me, with one or two exceptions. It is a pleasure to meet nice people who treat you as a personal friend rather than a professional adviser, and such people I have found to be in the vast majority." Turning to the affairs of the Corporation, of which he had had twenty years' experience, Mr. Boardman said he had found an architect's training very useful there. There were many ways in which an architect could be of service, and he regretted that there were not more of the younger men coming forward to fight elections. It was well not to devote all your energies to your profession, but rather to try to find work outside as well. In conclusion, he declared that a great honour had been done him, and said he was glad that his shoes were to be filled by Mr. Wearing.

The Lord Mayor, responding to the toast of "Our Distinguished Visitors," which Mr. E. H. Buckingham had proposed, recalled some of his civic associations with Mr. Boardman; and then, turning to the company in general, said: "What I want to see for your profession more than anything else is liberty. I know of the many difficulties you are up against when, as frequently happens, you have to work against your better judgment. In this old city, with its many antiquities and ancient buildings, we have unfortunately no authority over elevations. It does seem unfortunate that people should put up buildings that seem to violate the whole of the surroundings. We as a city shall probably pay the penalty of that for many generations. You know that at the present moment there is one building nearing completion that seems to stand out as a challenge to the neighbourhood, and we were powerless to help ourselves. I hope your Association will do something to promote a public opinion that will enable us to have some control, so that when buildings are erected they shall be at least in harmony, or in agreeable contrast if contrast is necessary, with their surroundings. I want to suggest to you that it would be a profitable thing from the point of view of your education as architects to know this city well. We are frequently discovering gems that are well worth seeing and preserving. Recently some property has been restored within 100 yards of this room, on Elm Hill, and there you will find perhaps the most beautiful gem of a room to be seen anywhere. Undoubtedly there is a great deal more to be preserved if only we can get to work for that purpose. I cannot help thinking that if such an organisation as this had been in existence fifty years ago many fine things might have

been preserved to the city. I can remember the destruction of property most valuable from the point of view of architecture and history, property that the whole country might have been proud of, property demolished because people then had no conception of how to deal with such things. A case in point: I remember the house of Sir Thomas Browne, 50 yards away, being pulled down, and so far as I can recall there was no voice raised against that destruction."

The final toast, "The Norfolk and Norwich Association of Architects," was proposed by Mr. Ian MacAlister, and acknowledged by Mr. J. Page.

SOUTH WALES INSTITUTE OF ARCHITECTS.

The Directors of the Aberthaw and Bristol Channel Portland Cement Co., Ltd., invited members of the South Wales Institute to visit their works and inspect the process of manufacture of high-grade Portland cement.

The following is an itinerary of the visit:—

- (a) Mechanical quarrying.
 - (b) Stone crushing plant, stated to be one of the finest in Europe.
 - (c) Dry milling—grinding the raw stone to Slurry.
 - (d) Rotary kilns—drying, decarbonation and clinkering.
 - (e) Coal drying and pulverising.
 - (f) Cement milling.
 - (g) Automatic packing.
- Demonstration of up-to-date methods for testing cement to comply with the British Standard Specification.
- Practical demonstration of ordinary and "ultra rapid" hardening cement concrete in their early stages of hardening—i.e., one and two days.

The Council of the Institute accepted the invitation and a visit was made on Thursday, 7 June.

The Directors kindly provided transport to their works at Aberthaw, and, after the inspection, tea for the members present.

The following members were present: C. F. Bates; J. Blackett; T. S. Bowes; C. E. Compton; G. H. Davies; E. E. Davis; E. H. Fawcner, President of the Eastern Branch of the South Wales Institute of Architects; F. R. Griffiths; R. V. Hayman; Frank H. Heaven; C. F. Jones; Horace Jones, Secretary of the Eastern Branch of the South Wales Institute of Architects; J. Herbert Jones, President of the Western Branch of the South Wales Institute of Architects; Lewis Jones; A. G. Lynham; W. D. Morgan; H. E. Nicholls; G. H. Oliver; J. F. W. Peat; C. R. Peacock; J. L. Rees; G. R. H. Rogers, Secretary of the Western Branch of the South Wales Institute of Architects; Walter Rosser; T. Edgar Smith; B. W. R. Thomas; C. S. Thomas, President of the South Wales Institute of Architects; W. D. Thomas; C. F. Ward, Vice-President of the South Wales Institute of Architects; A. H. Weeks; J. Morris Williams.

THE NORTH WALES ARCHITECTURAL SOCIETY and

THE LIVERPOOL ARCHITECTURAL SOCIETY (INCORPORATED).

A conference between the North Wales Architectural Society and the Liverpool Architectural Society (Incorporated) was held at the Colwyn Bay Hotel, Colwyn Bay, on Friday, 18 May, 1928. There were present:

Representing the Liverpool Architectural Society.—Mr. Duncan A. Campbell [A.], President; Mr. G. Hastwell Grayson [F.]; Mr. Gilbert W. Fraser [F.]; Mr. Philip H. Lawson [A.]; Mr. F. X. Velarde [A.], Hon. Secretary.

Representing the R.I.B.A.—Mr. Ian MacAlister, M.A.Oxon, Secretary of the Royal Institute.

Representing the Six North Wales Counties.—Mr. E. W. Burnett [F.], Colwyn Bay; Mr. Richard Hall [F.], Bangor;

Mr. G. A. Humphreys [F.], Llandudno; Mr. W. B. Edwards [A.], Flint; Mrs. F. Thelma Edwards [A.], Flint; Mr. S. Colwyn Foulkes [A.], Colwyn Bay; Mr. P. B. Haswell [A.], Llandudno Junction; Mr. H. Harold Hughes [A.], Bangor; Mr. R. J. Hughes [A.], Llanfairfechan; Mr. R. Parker [A.], Llandudno; Mr. J. E. Davies [L.], Old Colwyn; Mr. R. C. Jones [L.], Blaenau Festiniog; Mr. H. O. W. Roberts [L.], Prestatyn; Mr. E. Roughley [L.], Prestatyn; Mr. E. F. White [L.], Old Colwyn; Mr. W. G. Williams [L.], Bangor.

Mr. Campbell of Liverpool explained that: "The R.I.B.A. has been urging all the Allied Societies to consider (1) Whether their name in fact suggests the extent of their province, and (2) whether there is scope in their district for a branch or branches." The six counties of North Wales have always been included in the Liverpool Province, and his society have felt, for many years, that they are very much cut off by the Mersey and the Dee from North Wales, and, in fact, there is no professional link between the architects of North Wales and the Liverpool Architectural Society.

More than one pre-war effort had been made to start a society in North Wales, but without success, owing to the small number of architects available. Since the war the number has increased from year to year until there are now six Fellows of the R.I.B.A., thirteen associates and 25 Licentiates, totalling forty-four in the six counties. He and his colleagues had been requested by the Liverpool Architectural Society to meet the architects of North Wales with a view to stimulating action in the formation of a Society in North Wales which, they hoped, would act as a branch of the Liverpool Architectural Society.

The Chairman then invited Mr. Ian MacAlister, the Secretary of the R.I.B.A., to address the meeting.

Mr. Ian MacAlister stated that the Council of the R.I.B.A. were always working for the advancement of architecture and the interests of architects, and one important method of stimulating interest was by the formation of branches within the larger provincial areas. He instanced the case of the South Wales Institute of Architects (one of the societies allied to the R.I.B.A.) where three branches had been formed, and said that the six counties of North Wales with forty-four members of the R.I.B.A. should now be able to support a society. He outlined the advantages to be derived by members getting to know each other better; the need for co-operation when matters of public importance were under consideration, so that the right architectural standpoint is assured in cases of town and rural improvements, regional and town planning; the paramount importance of public taste being correctly educated to appreciate what is good and reject what is bad. He had come down from London to assist, and he hoped a society would be formed.

Mr. Hastwell Grayson, of Liverpool, dealt with the question of branches. He said his society were very anxious to see the North Wales portion of the Liverpool Province of the R.I.B.A. developed, and in their opinion the best way was by the formation of a North Wales Branch. He said Liverpool could not give any financial support, but their literature would be distributed to North Wales members, who would also be entitled to the full advantages of the Liverpool Architectural Society—the right to attend lectures, excursions, etc. Further, North Wales would gain more direct access to the R.I.B.A. through being connected officially with Liverpool.

Mr. Gilbert Fraser, of Liverpool, and Mr. Philip H. Lawson, of Chester, having spoken, the Chairman called upon Mr. G. A. Humphreys, of Llandudno, to express his opinion.

Mr. G. A. Humphreys said the architects of North Wales appreciated the interest of the Council of the Liverpool Architectural Society, but, at the outset, wished to draw attention to the peculiar character of the six North Wales Counties. The architects were dotted along an extensive coast line, with a few up the valleys that open out from the coast, and it was difficult and inconvenient for architects to get together for

meetings owing to the distances to be traversed. Long prior to the war "The North Wales Architectural Society" was formed by the then members of the R.I.B.A., and it had been in existence ever since. Owing, however, to the small number of architects available for membership its usefulness was limited, but they always had in mind this society as the nucleus for further developments in North Wales. Now that the northern half of the Principality contained forty-four members of the R.I.B.A. the time seemed ripe for a forward move, and he and his colleagues were quite prepared to join heartily in the development of architecture in North Wales.

The attendance at the conference was very gratifying, and after a full and free discussion the members present would promise their full support to a forward movement he would be prepared to move a resolution. He hoped that the education factor—education of the arted pupil, education of the practising architect, and the education of the public in architecture—would be given particular prominence, for it was in this direction that architecture and the status of the architect were going to be raised.

Mr. H. Harold Hughes, of Bangor, said he was quite in sympathy with the proposals for architectural development in North Wales and would gladly assist, and Mr. Wilfred B. Edwards, of Flint, with experience of the Liverpool and of the Manchester Architectural Schools, expressed himself in sympathy generally with the views of the previous speakers. Mr. Richard Hall, of Bangor, Mr. Lawson, of Chester, Mr. Burnett, and Mr. Colwyn Foulkes, of Colwyn Bay, and Mr. Roughley, of Prestatyn, also supported the scheme.

Mr. Hastwell Grayson and Mr. Gilbert W. Fraser, in reply to numerous questions said that if the North Wales Society became a branch of the Liverpool Architectural Society in the first instance there would be nothing in the way of their "kicking over the traces" when they felt strong enough to conduct and control architectural development in the six North Wales counties under, and in direct communication with, the R.I.B.A.

It was unanimously resolved: (1) to support the object of this conference—viz., to form a North Wales Architectural Society and to act as a branch of the Liverpool Architectural Society (Incorporated).

(2) That a North Wales Architectural Society be formed, and that the members of the R.I.B.A. present at the conference be the first members. The society to act as the North Wales Branch of the Liverpool Architectural Society (Incorporated).

(3) That a committee of seven members be set up to consider the organisation and to report to a second meeting.

The following were elected on the Committee: Messrs. E. W. Burnett, W. B. Edwards, S. Colwyn Foulkes, Richard Hall, H. Harold Hughes, G. A. Humphreys, and Edward Roughley.

Obituary

PROFESSOR F. M. SIMPSON.

By EDWARD WARREN [F.].

The late Professor F. M. Simpson was my personal friend of very long standing. I made his acquaintance when I entered the office of Messrs. Bodley and Garner in Gray's Inn, as a pupil, in the early 'eighties of last century. He was then nearing the completion of his articles, being the senior pupil of the office at that time, the second being my late friend A. H. Skipworth, who, though younger than myself, had entered upon his articles about a year previously.

Simpson, although "Bodley's" was an admitted home of Gothic art, was at this period pronouncedly devoted

to the architecture of the Renaissance, especially of the late seventeenth and early eighteenth centuries, and particularly so to the literature, and more especially to the stage plays of that period.

Simpson, after the completion of his articles, left Bodley's to take up an engagement as draughtsman, with the late Mr. Chas. Fergusson, of Carlisle, with whom he passed two or three years.

After the conclusion of my own articles, and of a short subsequent period as draughtsman at Bodley's, I left that office and took a room high up in a house in Chancery Lane, next to a similar room already occupied by Simpson, who had forsaken Carlisle, to make a start for himself. This lasted for a year or two, when I departed to share larger quarters with my late friend Henry Skipworth, in Staple Inn, but Simpson and I drew together again about 1890, when we decided, conjointly, to take the lease of a charming old panelled house in Westminster, for residential and professional purposes, but in 1894 Simpson obtained the new Professorship of Architecture at Liverpool University, and departed to take up the duties in that city, which he fulfilled with conspicuous success.

During his tenure of that professorship I saw him seldom, but visited him once or twice at Liverpool. It was not until his return to London, and the Professorship of Architecture at University College, to which he was appointed in 1903, that we really began to renew our old relations.

Professor Simpson not only conducted his School of Architecture in Gower Street with devotion and success, but during the period of his active Professorship from 1903 to 1919, designed and built for his college several buildings of a quiet and unobtrusive order of excellence, and of great practical utility, such as the Institutes of Physiology, 1908, and of Pharmacology, 1912; the Chemistry Laboratory, 1913; the School of Architecture, and the Department of Eugenics and Applied Statistics, 1914; the Department of Engineering, 1921, the last three buildings along the Gower Street Front, and the Department of Anatomy and Institute of Medical Sciences, under the Rockefeller Gift, in 1923.

He further designed and carried out the School of Oriental Studies, Finsbury Circus and Eldon Street, E.C., in 1916; and for University College, Liverpool, the Physics Laboratory, and the Schools of Tropical Medicine, and that of Bio-Chemistry, as well as the Queen Victoria Memorial at Liverpool; the last three in collaboration.

Professor Simpson was also responsible for the internal decoration of the Town Hall, Liverpool; the London Institution, Finsbury Circus; University College, London, and the Flaxman Gallery; and for decorations of and additions to various country houses, from 1884 onwards.

His knowledge and appreciation of architecture was varied and extensive, and his *History of Architectural Development* is a sound standard work, full of carefully verified information.

He was appointed Emeritus Professor by the University of London, on resigning his active Professorship of Architecture in 1919.

In 1922 he was appointed, by the Government of

Norway, a Member of the Commission on the Cathedral of Trondhjem, and, in recognition of his services, received the honour of being appointed Knight, First Class, of the Order of St. Olav.

Reserved, indeed somewhat shy by nature, he had his moments of genial expansion, had strong artistic perceptions and prepossessions, was extremely clear headed, and dependable, a loyal friend, and comrade.

As an architect, devoted to the best traditions and interests of his craft; as a teacher, sincere, discriminating, and, though generally restrained in the statement of his personal opinions, capable of strong and strongly expressed enthusiasms.

CHARLES REILLY [F.].

We regret to announce the death, on the 5th inst., of Mr. Charles Reilly, F.R.I.B.A., at his residence, High House, Upminster, Essex, in his eighty-fourth year.

Mr. Charles Reilly was best known for his work in developing the Throgmorton Avenue district of the City. As Surveyor for forty years to the Worshipful Company of Drapers he laid out that street and Drapers Gardens and designed many of the office blocks in the area. The large block, called Warnford Court, at the start of the Avenue in Throgmorton Street, was an early example, and was followed by several others in Austin Friars and Throgmorton Street itself. Further afield, he built the offices of the Chartered South Africa Company in St. Swithins Lane, a block of offices in Mansion House Place, and others in Bucklersbury, Stationers' Hall Court and Ludgate Hill. He built warehouses and showrooms in High Holborn and Tooley Street. His chief work, however, was Drapers' Hall itself, which he commenced in conjunction with the previous surveyor, Mr. Herbert Williams, in about 1869 and finished by himself. It was an impressive astylar structure having a long elevation to Throgmorton Street, with a courtyard, dining and reception halls behind which still exist. Thirty years later he pulled down the front portion of his own building in Throgmorton Street and built on its site the Throgmorton Restaurant, with its deep three-storeyed basement, including two restaurant floors and a kitchen storey below them. At the time, about 1900, this was one of the deepest structures in the City, and involved some difficult underpinning of the heavy walls and piers of Drapers' Hall.

Mr. Reilly acted for many years as surveyor to the Tufnell Canonbury Estate, and built for it several blocks of flats in Essex Road. His earliest piece of domestic work, executed in the sixties of last century, was a house at Blackheath for Dr. Smiles of "Self Help" fame, and his latest a large Georgian mansion in Essex, called Upminster Court, built just before the war. In the latter years of his practice Mr. Reilly was much employed as a consultant in light and air disputes. The well-known case of "Colls versus The Home and Colonial Stores," on which modern building practice so much relies, was successfully carried through by him to the House of Lords as Mr. Horard Colls's chief adviser.

Mr. Charles Reilly was articled to Herbert Williams, F.R.I.B.A., in 1862, and became an Associate of the R.I.B.A. in 1872 and a Fellow in 1891. He was a retired Fellow since 1926.

THE GARDEN CITIES AND TOWN PLANNING ASSOCIATION.

The Eighth Housing and Town Planning tour of the Association is being arranged this year for a visit to the Irish Free State from August 20 to 30. Amongst the places visited will be Dublin, Limerick, Killarney and Cork. The tour has been planned specially to meet the needs of members of local authorities, architects and social workers interested in housing and town planning reform, as well as members of the Association, and it is suggested that local authorities might consider sending one or two of their members or officials on this tour.

Full particulars of the programme to be followed, the cost, etc., can be obtained from the Secretary of the Association, 3 Gray's Inn Place, London, W.C.1.

NOTES FROM THE MINUTES OF THE COUNCIL.

7th May, 1928.

H.R.H. THE DUKE OF YORK AND THE HON. FELLOWSHIP.

The President reported that H.R.H. The Duke of York had graciously consented to accept election as an Hon. Fellow of the Royal Institute.

COMPETITION FOR A DESIGN FOR A GARAGE.

On the recommendation of the Board of Architectural Education the following Jury were appointed to make the necessary arrangements and adjudicate upon this competition:—

The President, R.I.B.A.
Mr. Robert Atkinson [F.].
Mr. T. P. Bennett [F.].
Mr. W. Rootes.
Mr. J. E. Forbes [F.].

HOLIDAY LECTURES FOR CHILDREN.

In view of the success which attended the lectures to children given by Mr. and Mrs. Quennell during the Christmas holidays, it was decided, on the recommendation of the Art Standing Committee, to make arrangements for similar lectures to be held in future years during the Christmas and Easter holidays.

THE ARCHITECTS' BENEVOLENT SOCIETY.

It was decided to increase the annual grant to the A.B.S. from £100 to £150, and the A.B.S. Council have been informed that the R.I.B.A. will gladly collaborate in any effective new scheme of publicity for the needs of the Society.

FRANCO-BRITISH UNION OF ARCHITECTS.

It was decided to continue the grant of £50 to the Franco-British Union of Architects for the year 1928.

THE ROYAL WEST OF ENGLAND ACADEMY SCHOOL OF ARCHITECTURE.

It was decided to renew the grant of £50 to the Royal West of England Academy School of Architecture for the year 1928.

THE BRITISH ENGINEERING STANDARDS ASSOCIATION.

It was decided to renew the grant of £100 to the British Engineering Standards Association for the year 1928.

BRITISH INSTITUTE IN PARIS.

It was decided to make an annual grant of £5 5s. towards the funds of the British Institute in Paris.

REQUEST BY THE LATE MR. JAMES NEALE.

It was decided to devote the legacy of £1,000 bequeathed under the will of the late Mr. James Neale to the establishment of a bursary for measured drawings of old buildings. The Board of Architectural Education have been asked to draw up a scheme for this purpose.

THE BRITISH MUSEUM: ARCHAEOLOGICAL JOINT COMMITTEE FOR ORGANISING THE CONTROL OF ANTIQUITIES IN THE NEAR AND MIDDLE EAST.

Mr. Theodore Fyfe [F.] was appointed to represent the R.I.B.A. on this Committee in the place of Mr. Ernest Richmond, who is abroad.

THE ROYAL DRAWING SOCIETY.

Mr. W. H. Ansell [F.] was appointed to represent the R.I.B.A. on the Council of the Royal Drawing Society in the place of the late Mr. Lewis Solomon.

ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

Mr. Herbert Shepherd [F.] was reappointed to represent the R.I.B.A. on the Committee of Management of the Architects' and Surveyors' Approved Society.

THE BRITISH ENGINEERING STANDARDS ASSOCIATION.

Dr. Oscar Faber (Hon Associate) was appointed to represent the R.I.B.A. on the new Panel Committee on British Standard Steel Sections recently formed by the B.E.S.A.

LEEDS AND WEST YORKSHIRE ARCHITECTURAL SOCIETY.

The Council approved the application of the Leeds and West Yorkshire Architectural Society to change their title to "West Yorkshire Society of Architects."

BIRMINGHAM ARCHITECTURAL ASSOCIATION.

Alterations in the Rules of the Birmingham Architectural Association were formally approved by the Council.

THE CUBING OF BUILDINGS.

On the recommendation of the Practice Standing Committee, it was decided that the standard methods of measurement for the cubing of buildings which were published in the JOURNALS of 17 September 1927, and 25 February 1928, should in future be printed in the R.I.B.A. *Kalendar*.

THE FELLOWSHIP.

The Council by a unanimous vote elected the following architects to the Fellowship under the powers defined in the Supplemental Charter of 1925 :—

Canada.—Mr. J. C. M. Keith (Victoria, B.C.), Mr. John M. Lyle (Toronto), Mr. J. O. Marchand (Montreal), Mr. W. S. Maxwell (Montreal), Mr. Hugh Vallance (Montreal), Mr. David R. Brown (Montreal).

India.—Mr. C. G. Blomfield (Delhi).

Great Britain and Ireland.—Mr. A. L. Roberts (Winchester), Mr. Cecil Upcher (Norwich), Mr. D. H. Burles (Southend-on-Sea), Mr. Reginald Fairlie, A.R.S.A. (Edinburgh), Mr. George Mackie Watson (Edinburgh), Mr. Herbert Norman [L.] (Northampton), Mr. Wm. Keay (Leicester), Mr. W. K. Beddingfield (Leicester), Mr. A. V. Rooke (Plymouth), Mr. R. H. Gibson (Belfast).

MEMBERSHIP.

Twenty-five candidates were nominated for the Fellowship, forty-nine candidates were nominated for the Associateship, and one candidate for the Hon. Associateship.

The following ex-Member was reinstated :—

As Licentiate : John Harding.

APPLICATION FOR ELECTION AS SUBSCRIBER.

One application was approved.

RETIRED FELLOWSHIP.

The following applications were approved :—

Lt.-Col. J. S. Addenbrooke, O.B.E., elected Associate 1884, Fellow 1928.

Edward Hewitt, elected Associate 1882, Fellow 1893.

RESIGNATIONS.

The following resignations were accepted with regret :—

Allan John Meacher [A.].

Captain W. T. Creswell [L.].

THE INTERMEDIATE EXAMINATION.

May 1928.

The Intermediate Examination qualifying for election as Student R.I.B.A. was held in London from 11 to 17 May, and in Manchester from 11 to 16 May.

Of the 126 candidates examined 33 passed and 93 were relegated. The successful candidates are as follows, the names being given in order of merit as placed by the examiners :—

Harding, Douglas Edison.
Fancott, William Edmund.
Blackett, Winifred Maynard.
Barnes, Victor Charles.
Maybury, Matthew.
Day, Colin Sydney.
Adkins, Frederick William Charles.
Farrell, John Edmund.
Pittaway, Harold.
Lumley, David Francis.
Hay, George Stanley.
Acworth, Winifred Barbara.
Barker, Leslie Winson.
Benoy, Walter Gordon.
Clayton, William Potter.
Cunliffe, Edward John.
Gillett, Margaret.
Gray, Alexander Stuart.
Jacobson, Leslie Sturmer.
Kean, John Edward Robert Griffin.
Knighton, Philip Harold.
Lee, Joseph William.
Meed, Hubert Leslie.
Padmore, Robert Barton.
Pescod, Harold George.
Smith, Arthur Llewellyn.
Tadman, James Albert.
Tanton, Hubert John.
Townsend, John Bernard.
Twigg, William Leslie.
Ward, Leslie Burnett.
Wilbond, Francis Stanley.
Willson, George Herbert.

THE R.I.B.A. LONDON ARCHITECTURE MEDAL, 1927.

The jury entrusted by the Royal Institute of British Architects with the award of the London Architecture Medal have announced their award for the year 1927.

After careful examination of drawings and photographs of all the buildings which were nominated for the honour, the jury has given its award in favour of "Chester House," Clarendon Place, W.2, designed by Sir Giles Gilbert Scott, R.A., F.R.I.B.A., of 7 Gray's Inn Square, W.C.

The R.I.B.A. London Architecture Medal is awarded annually to the architect who has designed a building of merit completed during the three preceding years within a radius of four miles from Charing Cross.

Notices

R.I.B.A. SCALE OF CHARGES FOR HOUSING WORK.

The Special Committee on the Working of the Scale of Charges have been asked to report upon the necessity or desirability of revising the R.I.B.A. Scale of Charges for Housing Work (printed on pages 613-6 of the current *Kalendar*). With the object of assisting the Committee in their task, members are asked to send their comments on this Scale to the Secretary, R.I.B.A., 9 Conduit Street, W.1.

ELECTION OF MEMBERS,

3 DECEMBER 1928.

Associates who are eligible and desirous of transferring to the Fellowship class are reminded that if they wish to take advantage of the election to take place on 3 December 1928 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 29 September 1928.

LICENTIATES AND THE FELLOWSHIP.

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (c ii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

ARCHITECTS, ENGINEERS, AND SURVEYORS DEFENCE UNION, LIMITED.

It would seem that the circular "A" issued by the Defence Union containing information relating to its objects has conveyed to some members of the Institute the idea that the Union is an organisation formed outside of, and in some way in rivalry with, the R.I.B.A. Possibly this is due to the fact that the Union is a separate body and that its offices are at 28 Bedford Square and not at Conduit Street.

However this may be, the Council of the R.I.B.A. desires to remove any misapprehension and to state that the Architects, Engineers, and Surveyors Defence Union, Limited, was formed under the auspices of and with the

sanction and support of the R.I.B.A., and has permission to indicate this in its circulars.

The Council of the R.I.B.A. urges all eligible members of the Institute who have not yet joined the Union to do so without delay and as a matter of course, not only in their professional interests, but with the object of establishing firmly a Defence organisation founded by members of the Institute and carried on under the auspices of and with the hearty support and approval of the Council.

All communications relating to the Defence Union should be addressed to 28 Bedford Square, London, W.C.1, where accommodation has been placed at its disposal by the Council of the Institute.

COMPOSITION OF MEMBERS' SUBSCRIPTIONS FOR LIFE MEMBERSHIP.

The attention of Members is drawn to the scheme for compounding subscriptions for Life Membership which was approved by the General Body at the Business Meeting held on Monday, 5 December 1927.

Fellows, Associates and Licentiates of the Royal Institute may become Life Members by compounding their respective annual subscriptions on the following basis:—

For a Fellow by a payment of £73 10s. (70 guineas).

For an Associate or Licentiate by a payment of £44 2s. (42 guineas), with a further payment of £29 8s. on being admitted as a Fellow.

Provided always that in the case of a Fellow or Associate the above compositions are to be reduced by £1 is. per annum for every completed year of membership of the Royal Institute after the first five years, and in the case of a Licentiate by £1 is. per annum for every completed year of membership of the Royal Institute.

THE NATIONAL HEALTH AND PENSIONS INSURANCE ACTS.

The attention of architects is called to the advantages of their insurable staff insuring through:—

THE ARCHITECTS' AND SURVEYORS' APPROVED SOCIETY.

<i>Contributions</i>	(for Men) 1s. 6d. per week, 9d. of which is payable by the employer.
<i>Health</i>	Sickness Benefit: up to 22s. per week.
<i>Insurance</i>	Disablement Benefit: up to 11s. per week.
<i>Benefits</i>	Maternity Benefit: up to 54s.
<i>Old-Age</i>	10s. per week from age of 65; similar amount paid to wife of insured person, on her attaining 65. These pensions are paid irrespective of possession of other private means.
<i>Pensions</i>	Full cost of dental treatment.
<i>Additional</i>	Full cost of optical treatment (including glasses).
<i>Health</i>	Part or full cost of surgical operations.
<i>Insurance</i>	Part or full cost of maintenance in nursing homes, hospitals or convalescent homes.
<i>Benefits</i>	Part or full cost of provision of trained nurses during serious illness.
	Cash grants to members in financial distress through illness.

Help us to help you by applying for membership in:—

The Architects' & Surveyors' Approved Society,
26 Buckingham Gate, London, S.W.1.

Herbert M. Adamson, Secretary.

THE LIBRARY.

The Library is closed during the months of July and September at 7 p.m. (Saturdays 2 p.m.).

The Reference Library is closed during the whole of August, but loan books may be received or issued between the hours of 12 and 2 daily (Saturdays 1 p.m.).

Competitions

PROPOSED ENTERTAINMENT PAVILION.

The Exmouth Urban District Council invite architects to submit designs in competition for an Entertainment Pavilion proposed to be erected on a site adjoining the Esplanade.

Assessor : Mr. C. Cowles-Voysey [F.].

Premiums : £100, £50, and £25.

Last day for sending in designs : 31 August 1928.

Last day for questions : 30 June 1928.

Total cost not to exceed £17,000.

Conditions of the above competition may be obtained from The Clerk, Council Office, Exmouth, by depositing £1 18s.

THE ROYAL MASONIC INSTITUTION FOR GIRLS: SENIOR SCHOOL AT RICKMANSWORTH PARK.

The General Committee of the Royal Masonic Institution for Girls invite Architects of British Nationality to submit designs for a new Senior School proposed to be built on a site of some 200 acres known as Rickmansworth Park, at Rickmansworth.

Assessor : Mr. Henry V. Ashley, F.R.I.B.A.

Premiums : £750, £500, £400, £300, £200.

Last day for sending in designs : 5 September 1928.

Last day for questions : 1 March 1928.

Total cost not to exceed £350,000.

Conditions of the above competition may be obtained from the Secretary, The Royal Masonic Institution for Girls, 31, Great Queen Street, W.C.2.

COUNTY BOROUGH OF SOUTHAMPTON
PROPOSED NEW TOWN HALL.

The County Borough Council of Southampton propose to erect a new Town Hall in West Marlands, and invite architects to submit designs.

Assessor : Mr. H. Austen Hall, F.R.I.B.A. Premiums ; £500, £300, £150. Last day for sending in designs, 30 July 1928. Last day for Questions, 20 April 1928.

Total cost not to exceed £385,000.

Conditions of the above competition may be obtained from The Town Clerk, Municipal Offices, Southampton.

BOROUGH OF LEWISHAM: PROPOSED TOWN HALL, SHOPS AND OFFICES.

The Lewisham Borough Council invite architects of British birth and nationality to submit designs in competition for the Town Hall, Shops and Offices, proposed to be erected on the site of the East side of, and adjoining the present Town Hall buildings.

Assessor : Mr. Winton Newman, F.R.I.B.A. Premiums, £350, £250, £150. Last day for sending in designs, 14 July 1928.

Conditions of the above competition may be obtained from The Town Clerk, Town Hall, Lewisham, S.E.6.

COMPETITION FOR CONCRETE HOUSES.

The British Portland Cement Association, Ltd., is offering awards for the best concrete houses erected during the current year. These awards are offered for work that has been actually designed and constructed.

The prize awards will be as follows :—

To Architects : First, £100 ; second, £50.

To Builders : First, £50 ; second, £25.

Mr. E. Guy Dawber [F.] has agreed to act as Assessor. Any concrete house or bungalow, the contract price of which is from £500 to £2,000, designed and erected in Great Britain, under the supervision of an architect, is eligible.

The actual construction must be completed by the end of 1928, in order that the prizes may be awarded early in 1929. Architects who intend entering for this competition should apply for an entry form A, which must be returned on or before 29 September 1928.

Members' Column

MESSRS. EDMESTON AND GABRIEL.

The old established practice of Messrs. Edmeston and Gabriel, Architects and Surveyors, of 42 Old Broad Street, E.C.2, will cease to exist at the end of this month, as Mr. G. H. Capper, the surviving partner, is retiring, after over 40 years' connection with the firm.

MR. W. A. COLE-ADAMS.

Mr. W. A. COLE-ADAMS, of Abbey House, Westminster, has, by arrangement with the Executors, taken over the practice of the late Mr. R. Langton Cole. All correspondence with reference to the late Mr. Cole's practice should be forwarded to the above address.

DISSOLUTION OF PARTNERSHIP.
MURRAY, DELVES AND MURRAY.

MR. STANLEY DELVES, A.R.I.B.A., having retired from practice, the above practice will be continued by Mr. Colin Hay Murray, F.R.I.B.A., at 10 King's Bench Walk, Temple, E.C.4, and at 25 Hyde Gardens, Eastbourne.

CHANGE OF LONDON ADDRESS.

ON and after 19 June 1928, Mr. Percy G. Hayward's city address will be 11 and 12 Fenchurch Street, E.C.3. Phone : Royal 7681.

PRACTICE FOR DISPOSAL.

WELL-ESTABLISHED (over 20 years) Town and Country Architect's and Surveyor's Practice for Disposal in flourishing seaside resort, N.E. England. Disposal on account of taking up further public appointments. Work for some time assured and financial assistance could be arranged. Apply Box 9628, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

PARTNER WANTED.

ARCHITECT AND SURVEYOR with old-established practice in London, W.C.1 district, desires half-share partner who must be energetic and competent. Premium.—Box 1368, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSISTANCE WANTED.

CANDIDATE for final examination R.I.B.A., offers a share in his commissions (in hand) in exchange for technical help from an Associate with a small office staff which advertiser could join when unoccupied, giving his services in exchange for experience. London or Essex.—Apply Box 1862, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

OFFICE ACCOMMODATION.

F.R.I.B.A. is willing to let one well-lit room and part of another in the E.C. district. Moderate terms.—Apply Box 1168, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

FELLOW of the Institute with a West-End office, having a room to spare desires to meet another architect with a view to sharing accommodation and running expenses.—Apply Box 7474, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

F.R.I.B.A. with an office in the West End desires to meet another Architect with a view to sharing accommodation and running expenses.—Apply Box 2118, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

ASSOCIATE of the Institute with offices in Lincoln's Inn Fields has fine large room to let with service attendance for entrance, etc. Would suit provincial firm requiring London office admirably. Open to discuss conditions with suitable applicant who must be a principal and Member of the Institute.—Apply Box 6628, c/o The Secretary R.I.B.A., 9 Conduit Street, London, W.1.

TRADE CATALOGUES.

J. F. L. DE SILVA, A.R.I.B.A., practising at 76 Bristol Buildings, Colombo, Ceylon, will be pleased to receive all trade catalogues.

Minutes XX

SESSION 1927-1928.

At the Sixteenth General Meeting (Ordinary) of the Session 1927-1928, held on Monday 18 June, 1928, at 8.30 p.m.

Mr. Walter Tapper, A.R.A., President, in the chair.

The attendance book was signed by 36 Fellows (including 15 members of Council), 13 Associates (including 2 members of Council), 2 Licentiates, 1 Hon. Fellow, 3 Hon. Associates, 1 Retired Fellow, and a very large number of visitors.

The Minutes of the Business General Meeting held on 4 June 1928 having been published in the JOURNAL, were taken as read, confirmed, and signed as correct.

The Hon. Secretary announced the decease of:—

Professor Frederick Moore Simpson, Emeritus Professor of Architecture at the University of London, Order of St. Olav, First Class. Fellow 1890 to 1892, re-elected 1902. A Member of the Council in 1919 and 1920, and for some years a member of the Board of Architectural Education. Professor Simpson also served for a long period on the Art and Literature Standing Committees.

Mr. William Macdonnell Mitchell Dowdall, elected Associate 1882, Fellow 1891, and transferred to the list of Retired Fellows in 1923.

Mr. Charles Reilly, elected Associate 1872, Fellow 1891, and transferred to the list of Retired Fellows in 1922.

and it was Resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President:—

Mr. H. J. S. Abrams [F.].

Mr. Val Bonella [F.].

Mr. William F. Dickinson [F.].

Miss Jessie M. Greig [I.].

Miss Margaret Anne de Quincey [A.].

The President delivered an address on the presentation of the Royal Gold Medal to Mr. Edward Guy Dawber, A.R.A., F.S.A., Past-president, R.I.B.A.

Having been invested with the medal, Mr. E. Guy Dawber expressed his thanks for the honour conferred upon him and delivered a brief address.

Sir Frank Dicksee, President of the Royal Academy, Sir Reginald Blomfield, Sir St. Clair Thomson, Dr. Chalmers Mitchell, Mr. T. E. Eccles, Sir Giles Scott and Mr. Harold Inman also spoke.

The proceedings closed at 9.40 p.m.

LIFE ASSURANCE.

THE A.B.S. OPTIONAL POLICY.

The Architects' Benevolent Society offers an attractive "Ten Years Optional Policy" particularly designed to interest the young architect. The special feature of the policy is that it avoids the necessity of a decision at the outset as to the ultimate form and amount of the policy.

For the first ten years under this scheme, the full sum assured is payable in the event of death, the premium payable being less than that for an ordinary Whole-Life With-Profit Assurance. If death should occur during the first ten years, the return in cash is very large compared with the amount of the premiums paid.

For example, in the case of a man aged thirty a policy for £1,000 can be obtained for a quarterly deposit of £5 12s. 11d. (or annually £21 10s.).

At the end of ten years the assured has the choice of one of the following four different forms of benefit:—

1. The Policy may be continued at the same premium for the full amount assured as an ordinary Whole-Life With-Profit Assurance for £1,000.

2. The assurance may be continued at the same premium, as a With-Profit Endowment Assurance for a reduced amount, e.g., £766 maturing at age 65, £660 at age 60, or £542 at 55.

3. The full amount assured, viz., £1,000, may be continued as a With-Profit Endowment Assurance at an increased annual premium, e.g., £31 13s. 4d. payable at age 65, £39 5s. 10d. at 60, or £53 at 55.

4. The payment of the premium may cease altogether and the policy be converted into a fully paid-up With-Profits Assurance, either Whole Life or Endowment, as desired. (Whole Life £331, Endowment £270 at 65, £251 at 60, or £228 at 55.)

Special "House Purchase" Option.—If after five years the assured should require an advance towards the purchase of a house under the Architects' Benevolent Society "House Purchase Scheme" (applicable only in Great Britain), the policy may be used as part of the collateral security for the loan. If this were done a considerable saving could be made.

N.B.—Under options (1) to (4) the policy will be entitled to share in profits declared in respect of the period after ten years, so that the figures quoted above will be considerably increased.

It should be noted that, unlike all other schemes of convertible assurance, the premiums are not increased when the change is made, unless an Endowment Assurance for the full amount of the policy is chosen, and, even then, no further medical examination is required.

Please write for particulars and special terms to the Secretary, Architects' Benevolent Society, 9 Conduit Street, W.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expression of the Institute.

R.I.B.A. JOURNAL.

DATES OF PUBLICATION.—1928: 14 July; 11 August; 22 September; 13 October.

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